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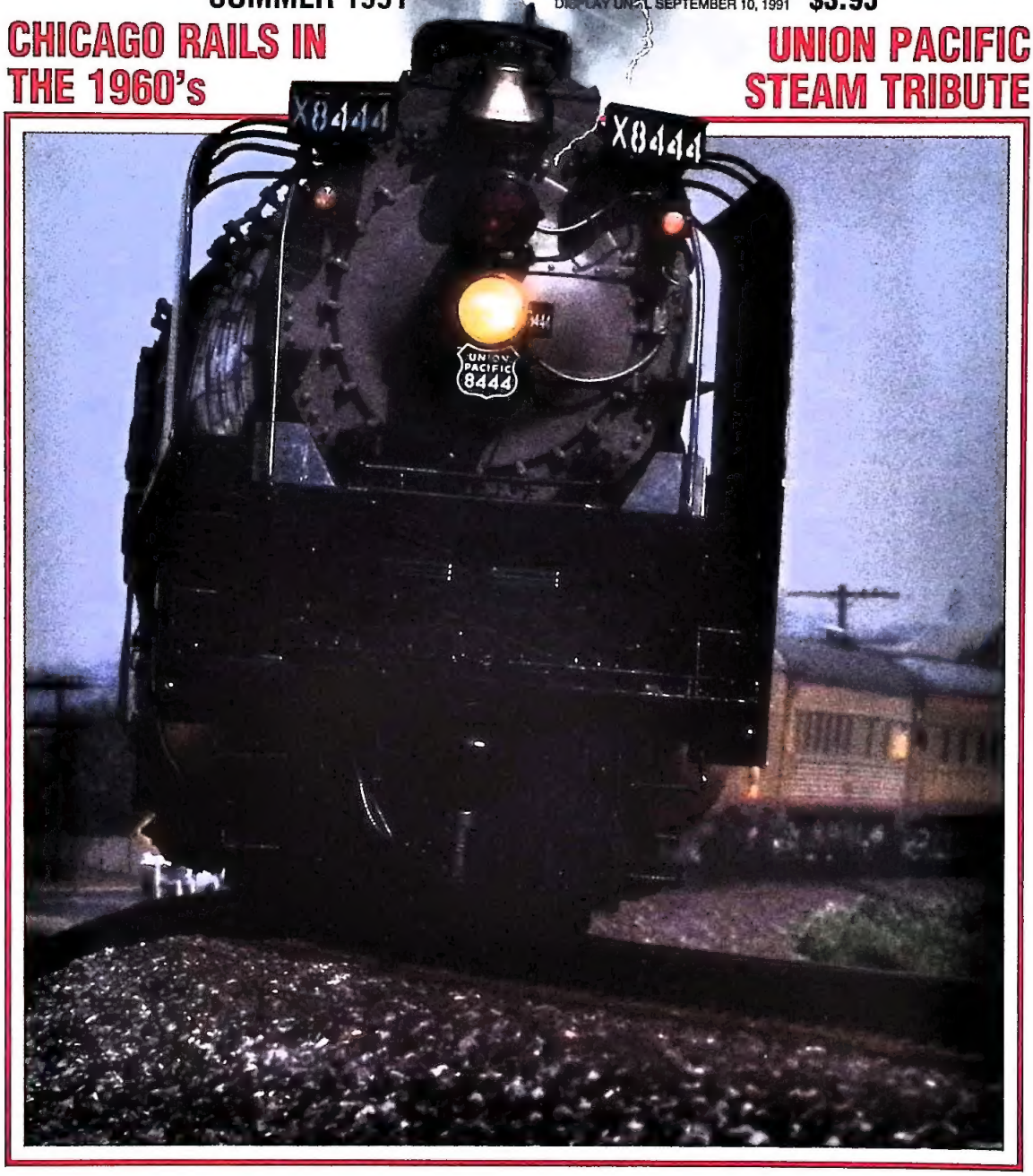

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5 new slide films reviewed — page 8

son, 1990. Canadian Pacific Wheat Train at Morant's Curve.
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TRAINS illustrated
SUMMER 1991 / VOLUME 3, NO. 2 / ISSUE 10

FEATURES

Three photographers review five new color-slide films
PAUL D. SCHNEIDER

A veteran black-and-white user stalks Michigan and Ontario
JOHN UCKLEY

Color views from a Chicago tower 15 years ago
CLAYTON R. GETZELMAN

The West Point Route

A tribute to Union Pacific's steam program
KEVIN P. KEEFE

Herb Sullivan, who chronicled the Santa Fe
KEVIN P. KEEFE

Readers apply "the human touch"
PAUL D. SCHNEIDER

Varied work from individual contributors

DEPARTMENTS

Fate, film, and food for thought

"How I got the shot"

Reader letters

Whatever it takes

STEAM ON THE OVERLAND ROUTE: The rangeland east of Evanston, Wyo., is uncharacteristically green on July 10, 1988, as Union Pacific 4-8-4 8444 comes around a hill with an eastbound freight near Altamont in a photograph by Blair Kooistra. In a special salon on pages 34-38, TI presents a tribute to UP's famous steam-excursion program.

ON THE COVER: Bob Gallegos framed UP 8444 as it cruised into eastern Los Angeles on May 5, 1989, headed for the 50th anniversary celebration of Los Angeles Union Passenger Terminal.

UNION PACIFIC
8444
8444

Clayton R. Getzelman.

VANTAGE POINT

FATE, FILM, AND FOOD FOR THOUGHT

FATE seems to have had a hand in this issue of TRAINS ILLUSTRATED. Take "Film By Five," Associate Editor Paul D. Schneider's story on five color slide films for the active railroad photographer. Shortly after Schneider first met contributor Mike Schafer in 1989, Schafer asked him what kind of film he used. "I froze," says Schneider. "All I could think was that this was *Mike Schafer*, a well-known photojournalist who was, in my opinion, tops in the rail photography field. I assumed that he, like most railfans, used Kodachrome slide film. But I shot Agfachrome, which for a rail photographer is like being, say, a Chicago Bears football fan living in Green Bay. So I mumbled that I was shooting Agfachrome, to which Schafer simply rolled his eyes."

Now things have come full circle. When Schneider asked Schafer to participate in shooting for "Film By Five," what should one of those films be but *Agfachrome*. "Chalk it up to fate," comments Schneider innocently, "or maybe revenge." Either way, we think you'll enjoy the insights of Schneider, Schafer, and Bob Gallegos on pages 8-17.

Fate also played a hand in "Leverman With A Lens," the portfolio of Chicago railroading in the 1960's and 1970's by Burlington Northern operator Clayton R. Getzelman, a former colleague of Schneider's. Otherwise it's first-class photography, not fate, that fuels the rest of this issue. Michigan photographer John Uckley's entertaining and often offbeat photographs prompted us to present a sampling of his work. After UP announced its commitment last year to continue its steam-excursion program, we decided it was time for a T.I. tribute to the steam stars of the only Class 1 railroad that never fully dieselized. Like the rest of this issue—our "Fallen Flags Album" of the West Point Route, a tribute to Herb Sullivan in "The Pioneers," and T.I's other columns—we trust it's something you'll be happy to sink your teeth into.

Incidentally, effective with this issue T.I. reverts to its original stance of dating issues for the season (this issue was to be "September" but now is "Summer"). We will also be changing to an even quarterly publication schedule, every three months, rather than the skewed schedule we have been following. This does not affect subscriptions, except for date of mailing.

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TRAINS ILLUSTRATED (ISSN 0899-7217) is published four times a year by Kalmbach Publishing Co., 21027 Crossroads Circle, P.O. Box 1612, Waukesha, WI 53187. Telephone: (414) 796-8776. Customer Service and Subscription Inquiries: (800) 446-5489. FAX: (414) 796-0126. Subscription rates: 1 year, $14.95; 2 years, $24.95. Foreign postage (outside the United States), add $2 per year. All subscriptions payable in U.S. funds.

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Application to mail at second-class rates is pending at Waukesha, WI, and additional mailing offices. Printed in U.S.A.

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POSTMASTER: Send address changes to TRAINS ILLUSTRATED, Kalmbach Publishing Co., P.O. Box 1612, Waukesha, WI 53187.

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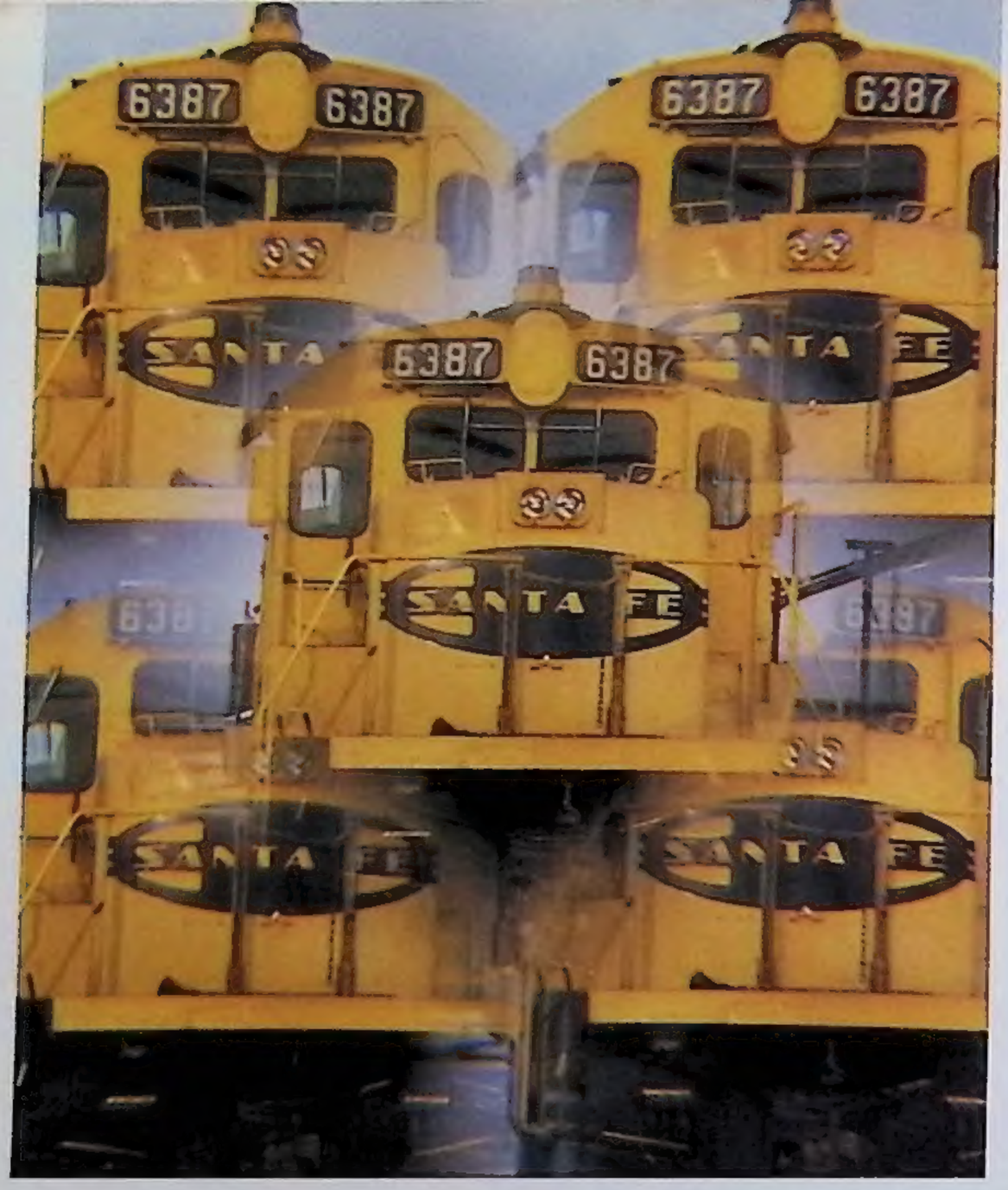

TRAINS ILLUSTRATED: Paul D. Schneider.

Film by 5

Which color slide film works for you?

PAUL D. SCHNEIDER

WHEN Paul Simon beseeched his mama not to take his Kodachrome away in his 1973 hit song "Kodachrome," you may have been one of many active railroad photographers who threw up their hands and shouted *amen!*

Nor would your hallelujahs have come as a surprise. Without a doubt, Kodak's slow-speed Kodachrome color-slide films (available in ISO 25 and 64 speeds) are fine films boasting excellent sharpness and grain characteristics. But despite what some railroad photographers may proclaim, neither film can be considered the "best" color-slide film for railroad photography. While many photographers swear by their Kodachrome, both versions possess characteristics that a growing number of photographers swear *at*: limited exposure latitude (the amount of over- and underexposure a film can tolerate and still give acceptable results); color accuracy that tilts toward greenish-cyan (a color film trait known as "color bias"); and the fact that Kodachrome must be developed in an exclusive K-14 process, which precludes processing it at home or, for most photographers, getting it processed in less than a day at a commercial lab.

The truth is, there is no *best* color-slide film, any more than Paul Simon's "Kodachrome" is a better pop song than, say, Ringo Starr's "Photograph" from the same year. It's with that Zen-like philosophy in mind that T.I. sampled five color-slide films comparable to the slow-speed Kodachromes in terms of speed: Agfa's 50 RS Professional, Fuji's Velvia RVP, Kodak's Ektachrome 50 HC, Polaroid's Polachrome CS, and 3M's ScotchChrome 100. Four are E-6-process films, which means you can process them at home, at a send-away commercial lab, or at a rush local lab for same-day service. For *really* fast processing, there's Polaroid's Polachrome, a genuine instant slide film. The Agfa and Fuji examples are professional films, which means they're "aged" by the manufacturer to render peak performance at the time of usage; the Kodak, 3M, and Polaroid films are so-called "amateur" films produced with the thought that they will probably "age" on a retail store's shelf or in your camera bag. All five films, though, share one characteristic: a distinct personality shaped by its own unique mix of grain, sharpness, color accuracy, and exposure latitude.

Reviewing the films are three photographers with their own distinct personalities: this writer and freelancers Mike Schafer and Bob Gallegos. Armed with all five films, we ventured trackside and tested the films in the manner we felt would most interest you: by shooting a wide variety of railroad subjects in diverse settings around our Midwestern backyard. It only remains for you to share our findings in the next few pages and decide if you want to join Paul Simon and beg your mama not to take *your* Kodachrome away.

HISTORY, like beauty, is only skin deep with a locomotive like Wisconsin Central 6677. The six-motor EMD started life on the St. Louis-San Francisco Railway (Frisco), a St. Louis-based welterweight railroad that reached to Texas and from Kansas City to Florida's Panhandle. When the Frisco was absorbed by Burlington Northern in 1980, No. 6677 found itself roaming the big system like any other member of BN's fleet, which included more-or-less identical SD45's from three of BN's other predecessors—Chicago, Burlington & Quincy, Great Northern, and Northern Pacific—as well as examples built new for BN after the merger. On February 10, 1991, I photographed 6677 at North Fond du Lac, Wis., heading up a Chicago-bound freight for its current owner, 2000-mile regional Wisconsin Central Ltd. From what I could tell in following the train south that day, No. 6677 works just as well dressed in its version of WC's attractive maroon-and-yellow scheme as it did in Frisco Mandarin orange-and-white and BN Cascade green, black, and white paint.

POLAROID POLACHROME CS

ISO 40
Manufacturer's description: Polachrome CS is a continuous-tone film providing slides of medium contrast. It is intended for general application color photography. When processed it yields color transparencies for projection or color printing.
Processing: Polachrome has all the advantages of the Polaroid Instant 35mm Slide System. The results are "instant." This allows you to get results in-house in a matter of minutes.

WHEN I first heard of Polaroid 35mm instant slide films, I had the curious notion that you shot the film in your camera, rewound it, pressed a button on the cartridge, and then—presto!—pulled the processed transparencies from the cartridge. Sorry, no. The "instant" in Polaroid's instant slide system hinges on three factors. First is the AutoProcessor, a self-contained portable "darkroom" that requires no electricity, batteries, or water. Second is a jelly-like chemical reagent required to process the film (which is safely sealed in a pod inside a small plastic processing pack). Last is a roll of black polyester strip sheet coated with the reagent and laminated to the exposed film. A roll of 35mm Polachrome can be processed completely in less than five minutes, with the actual development time being a mere 60 seconds.

When the film is completely developed and dry, it can then be mounted via Polaroid's slide mounter, which is specifically designed to work with the company's hinged plastic slide mounts (both slide mounter and plastic mounts work equally well with conventional slide films). The process is quick and effortless enough that Gallegos shot a 12-exposure roll of Polachrome CS on Conrail action at busy Porter, Ind., climbed back into a friend's van, ran the film through the AutoProcessor, and was looking at the processed slides within minutes after he'd shot them.

As you'd expect, there's a price to pay for that kind of instant gratification. Polachrome CS records about 1⅓ stops less shadow detail than conventional slide films, prompting Gallegos to describe it as "not very forgiving." Because of its low latitude, both he and Schafer suggest not using the film to shoot contrasty scenes (such as dark locomotive running gear lit by high summer sun). Underexposure, in particular, increases apparent graininess and tends to cause shadows to block up, leading Gallegos to suggest that photographers ignore Polachrome CS's recommended ISO 40 rating in favor of a lower 32 or 25.

Another consideration when shooting Polachrome is how you view the slides. Because the base layer of Polachrome film is denser than that of conventional films, the slides may appear not as bright. Polaroid, therefore, suggests you not judge Polachrome slides until the slides are projected (note the off-color appearance of WC 6677 above). Sure enough, Polachrome slides that

prompted Gallegos to describe Polachrome's color accuracy as "unreal, sort of like outdated Kodachrome" left him surprised and generally pleased once those same slides were projected.

Whether or not you choose to add Polachrome to your camera bag mostly depends on what use *you* have for an instant slide film. Schafer, for one, admits that while he is fascinated by the novelty of instant slide film, he'd rather have his film processed by a reliable film processing lab, even a costly same-day outlet if necessary. Gallegos likes Polachrome's instant images, comparing them to the charge he gets watching black-and-white images appear before his eyes in the darkroom. "I'd love it for modeling purposes, for shooting a roster shot for a model that I happen to be working on that day." He points out that with Polachrome you can use your own 35mm camera instead of investing in a Polaroid camera or an expensive Forscher Pro-Back (a device that allows you to expose Polaroid print film with certain 35mm cameras) to shoot instant prints.

Although I wouldn't recommend it as a general purpose film, I find myself intrigued by the creative possibilities of Polachrome. The other four films in this survey give me the predictable results I normally expect from a color-slide film. But if I want something different—something unpredictable—I would reach for a roll of Polachrome CS. If you compare the other four films in this survey to general purpose locomotives—say, an EMD GP9 or an Alco RS11—then Polachrome is a dual-power, third-rail equipped FL9: a unique product with limited applications.

AGFA 50 RS PROFESSIONAL

ISO 50
Manufacturer's description: an especially fine grained slide film for extreme sharpness. For rich colors and finest detail. The top film for the most subtle color shading without grain problems.
Processing: Agfachrome process 44, compatible with Kodak E-6 process. Lengthening the first development time by three minutes (push processing) can increase the effective speed of the film by one stop.

WHAT GOES AROUND COMES AROUND: That's how Schafer feels about this telephoto shot of an Illinois Central train snaking through Chicago's near south side on February 3, 1991. Schafer, a native of Rockford, Ill., took some of his first railroad photographs in the early 1960's of the black IC locomotives that powered freights through Rockford on IC's Iowa Division between Chicago and Omaha, Neb./Sioux City, Iowa. While IC's passenger engines sported a distinctive brown, orange, and yellow livery, its freight units wore a conservative black with a green-diamond herald on the cab. "Back then everything was very predictable," declares Schafer. "We knew that when train No. 73 rolled into town it was going to have three black Geeps. There were no surprises." The surprise came in 1987 when Illinois Central—having tried and discarded several paint schemes based on what the railroad's public relations people called "IC burnt orange"—returned to all-black for locomotives, albeit with a stylized IC logo in place of the original green diamond. The uniformity that characterized the IC of Schafer's youth has returned to the railroad in his middle-age.

GENTLEMEN may prefer blondes, but Agfa Corporation touts its new line of professional RS reversal films for color slides (available in ISO ratings of 50, 100, 200 and 1000) as "preferred by those who know Agfa." Those who know include Robert P. Schmidt, who in 1975 served as editor of *NWI's Guide to Railroad Photography*, a softcover book published by the North Western Illinois Chapter of the National Railway Historical Society. In his section on color film in the chapter "What Films Should I Use?" Schmidt described Agfa's then-current slow-speed color-slide film, Agfachrome 64, as a color slide film that "generally favors warm colors, with good sharpness and relatively fine grain."

Schmidt's analysis holds true with Agfachrome 64's successor, 50 RS Professional. Schafer finds 50 RS as sharp as Kodachrome 64, although he notes a very modest amount of grain compared with that film. As for color accuracy, he finds 50 RS Professional to be more faithful in its rendition of colors than he expected. "In the past, I found Agfa slides to be brownish with green skies," says Schafer. "I was surprised at the accuracy with this new film." He comments that 50 RS Professional seems to have a slight problem with reds being too orange, a characteristic Schmidt also noted in his analysis of Agfachrome 64 15 years earlier. Schafer describes Agfa's personality as what he'd expect from its pragmatic German manufacturers: respectful, without the undue exaggeration or enhancement he sees in some of the survey's other films.

One of the things Gallegos likes best about Agfachrome 50 RS is its latitude, which he describes as much more forgiving than the slow-speed Kodachromes. "Over- or underexposing it by as much as a full stop yields more usable results than Kodachrome 64," he says. He finds 50 RS comparable to his regular film, Fujichrome RD 100, in terms of both sharpness and grain. He is also pleased with Agfa's color accuracy. "It handles subtle color differences quite well. The film gave me very clean whites and black blacks." Gallegos says he likes RS 50 enough to use it as a general purpose film. "And with its natural color rendition, it would be a good reference

"I WANTED to show the modern Soo Line in the shape of an ex-Milwaukee Road MP15AC juxtaposed with a representation of the *original* Milwaukee," says Gallegos of this shot taken with a 24mm lens on January 23, 1991, at Madison, Wis. "So I waited and *waited* for the Soo to finish switching the Wisconsin & Calumet interchange. Then, when he finally rolled into view, I framed the composition so the two would be side to side." Also side by side are the last versions of Milwaukee's freight and passenger locomotive schemes. The E9 on display at the former Milwaukee Road station (which has been refurbished for non-railroad use) wears the Union Pacific-inspired paint scheme adopted by Milwaukee when it and UP became partners for the Streamliners west from Chicago in 1955. The orange-and-black paint on Soo Line 1560 represents the scheme worn by Milwaukee freight locomotives and switchers before the road was acquired by Soo Line in 1985. The splotch of black paint in the middle of the hood is Soo's blanking out of MILWAUKEE ROAD display lettering.

IF you think 151-mile Kankakee, Beaverville & Southern is just another sleepy Midwestern short line shuffling through the eastern Illinois farmlands with a handful of grain hopper cars, think again. Shortly after I took this shot of four of KB&S's six Alco locomotives backing past a parked North Western jumbo covered hopper at KB&S's headquarters 4 miles north of Iroquois, Ill. (where its ex-New York Central line ducks under the ex-Milwaukee Road line it acquired later), the units sprinted south to Sheldon, hooked onto a 72-car loaded unit grain train, and highballed at 40 mph or better north to Kankakee as if possessed by the ghost of NYC's *James Whitcomb Riley*. It's hardly what I expected from a railroad whose name suggests that it's just another sleepy Midwestern short line.

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Like Schmidt, I know Agfa from its Agfachrome 64 days. In those days I praised the film to glassy-eyed Kodachrome-users for its razor sharpness and faithful color accuracy, with none of the blocked-up shadow areas and bleached-out highlights that plagued both Kodachromes. I feel the same way about Agfachrome 50 RS Professional, which has built upon Agfachrome 64's strengths. It's still a sharp film with a slightly warm color balance (compared with the cool tones of other color-slide films such as Fujichrome RD 100 and Kodachrome 64). Shadows look black, not bluish black, and I can see good detail in locomotive trucks and shadows when I underexpose by as much as one full *f* stop. Like Schafer, I notice a modest amount of graininess—more, perhaps, than I'd expect to find in a slow-speed film going to bat with Kodachrome 64 and some of the other films in this survey. But given the film's other attributes, I'd say that 50 RS Professional simply confirms what I know—and prefer—about Agfa slow-speed color-slide film.

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THIS SHOT is what Schafer calls "a quick set-up." He and a friend were driving around Chicago's southwest suburbs on February 10, 1991, when Schafer's radio scanner announced the departure of Santa Fe's hot 199 train from Corwith Yard in Chicago at 2 p.m. They drove to a crossing in nearby McCook, thinking they had at least 20 minutes to get ready for the shot. But when they climbed out of the car at the grade crossing, Schafer blurted out, "Here he is!" And here he was indeed—a solid intermodal train hell-bent for Los Angeles behind 16,000 h.p. worth of GM and GE locomotives. From the time the train left Corwith to the time it cleared the McCook grade crossing took all of 13 minutes . . . about 12 minutes and 58 seconds longer than what it took for Schafer to rack his 70-210 zoom lens out to who-knows-what millimeter length and press the shutter on his camera.

FUJICHROME VELVIA RVP

ISO 50
Manufacturer's description: a new daylight type high image quality color reversal film (featuring) extra fine grain, excellent sharpness, high resolving power; dramatic color reproduction and depth rendering image expression; neutral gray and unsurpassed shadow depth.
Processing: can be processed anywhere in the world in CR-56 or E-6 chemistries. Further push processing is possible up to about one stop (equivalent to ISO 100).

WHEN Fuji Photo Film Co. unveiled its new Fujichrome Velvia RVP color reversal film at the Photo Marketing Association show in Las Vegas, Nev., in 1990, the questions most asked about the film were: Where did Fuji come up with the cheesy sounding name Velvia? What makes the film so special? And, would Velvia wrest from Kodachrome 25 its long-held title of sharpest, finest-grain color-slide film?

Velvia's name—accent on the first syllable, please—is easy to explain: It's a combination of "velvet" (as in smooth, nearly grainless imaging) and "media" (as in advertising, magazine, and commercial photographers, the film's target audience). What makes Velvia special is a new technology based on sigma crystal technology, DIR technology, and ultra-thin emulsion layers, three improvements that are beyond the scope of this story. Suffice to say that Fuji delivers on Velvia RVP's promise of extra fine grain, high resolution, wide exposure latitude, and saturated, vivid colors.

You won't get any argument from Gallegos about Fuji's claims, especially the ones about vivid colors. "Blue skies will knock you down," he says. "They're not blue, they're BLUE!" When asked if the slide accurately reflects what he remembers of the scene at the time he photographed it, Gallegos says no, but shrugs off the notion that the film "lied" to him.

Schafer has a similar reaction to Velvia's color palette. "I think it exaggerates colors. Oranges are oranger, greens are greener, that sort of thing. It's not a truly accurate film." But in his opinion, the film doesn't misrepresent colors the way ScotchChrome does [page 16]. "I was pleased when I got the shots back because they were more vibrant than how I remember the scene." Asked to describe Velvia's personality, he simply calls it "fun." Still, he says he'd be reluctant to use Velvia as a general-purpose film, mainly because he prefers the more accurate colors he got with Agfachrome 50 RS and Ektachrome 50 HC.

Not me, though. I remember looking through a magnifier at my shot of

"DECEPTIVE" may be the best way to describe this shot of a southbound Soo Line train south of La Crescent, Minn., on the former Milwaukee Road "River Line" along the Mississippi between the Twin Cities and Clinton, Iowa, on January 18, 1991. For at the moment that Gallegos composed the shot with his 200mm lens, Soo Line was also humping auto racks at Bensenville Yard near Chicago; dispatching a double-stack intermodal train out of Kansas City on its Kansas City-Chicago line; and faxing waybills for a 12,000-ton unit coal train to a steel mill in Indiana. But here on the west bank of the Mississippi the Soo looks much like it did before it acquired the Milwaukee in 1985—just a lone EMD SD40 rolling down a single-track main line with what looks like any old mixed merchandise train in, say, 1973 in Upper Michigan.

THE GHOST of Illinois Central's old Iowa Division still haunts its successor since 1985, Chicago, Central & Pacific (or Chicago Central for short). You can see it in CC's herald, IC's old green diamond reincarnated under license from IC. You can also see it in the lines of 1591 itself, a former IC GP7 rebuilt by the railroad at Paducah (Ky.) Shops with a lowered short hood and upgrading from 1500 to 1600 h.p. These locomotives—generally called "Paducah Geeps" or "Paducah Rebuilds"—were for many years the workhorse locomotives on the Iowa Division, powering everything from switch jobs to locals to through freights. They perform much the same duties for Chicago Central today, where they provide the lion's share of the road's locomotive muscle.

Chicago Central GP7 No. 1591 at Cicero, Ill., near Chicago [above] and feeling like I'd been whacked by a 600-volt blast from the Geep's main generator. The shots were sharp enough to perform eye surgery, grain was virtually nonexistent, and the locomotive's red paint practically leaped off of the slide and zapped me. The only thing that would keep me from using Velvia as a general-purpose film is that it's more expensive than the Fujichrome RD 100 I use now for such photography, a heavy consideration when you're blowing through large amounts of film.

Is Velvia *better* than Kodachrome 25 in terms of sharpness and grain? Both Schafer and Gallegos favorably compare the green Japanese contender to the yellow-and-red American champion. Schafer, in fact, goes so far as to claim that Velvia is "right up there with the original Kodachrome II," a statement that may cause heart flutters among photographers who remember the latter film's near-sacred repute for sharpness and fine grain. I find Velvia to be identical to Kodachrome 25 in terms of sharpness and grain, not bad for a film that's a full stop faster, offers more exposure latitude, and has a color palette more to my liking to boot. In the final analysis, though, the real question isn't whether or not Fujichrome Velvia RVP is *better* than Kodachrome 25. The question is: Which film do you prefer?

KODAK EKTACHROME 50 HC

ISO 50
Manufacturer's description: a new color reversal film that offers very high sharpness, high color saturation, and very fine grain. High color saturation produces vibrant colors.
Processing: Designed for processing in E-6 chemicals or processing equipment. Can be processed with other films with no changes to the process.

I SUPPOSE you'd call Schafer a true believer in Kodak's old Ektachrome-X color-slide film. From 1965 until Kodak changed the chemical composition of the film and rechristened it Ektachrome 64 in 1977, Schafer used little else but the ISO 64-rated film that came in the yellow-and-blue box. Ektachrome-X, he declares, was misunderstood by railfans, who shunned it because they felt it had an undue bluish color bias and lacked the sharpness of its K-14 cousins, Kodachrome-II and Kodachrome-X. Schafer admits that Ektachrome-X did, indeed, show a blue color bias in some conditions, but he argues that the film was also sharper than people thought. But Ektachrome's real strength, he insists, was its latitude. "It simply handled weird lighting conditions better than Kodachrome-II. At slide shows I get nothing but positive comments from fans on shots I took 20 years ago on Ektachrome-X."

So what does he think of Kodak's Ektachrome 50 HC? He declares that the new film is the sharpest Ektachrome film he's ever used. He finds graininess to be moderate and quite acceptable, although he is quick to point out that when it comes to any film he's less concerned with graininess than sharpness.

WHAT do you do when you roll into Gilman, Ill., on a fiercely cold winter's day in February 1991 and realize that it's high noon, there's nothing moving on the Toledo, Peoria & Western, and the only train in sight is a northbound Illinois Central freight standing on the main line (which runs just enough north-south to keep light off the side of the train)? In my case I turned around, trudged back through the snow to the U.S. 24 grade crossing where I'd stopped, and photographed something even *more* interesting than the badly lit IC train: a signal maintainer installing a pair of grade-crossing flashers. My girlfriend once tried her hand at photographing a moving train and later commented on how difficult it was to concentrate on a large, intimidating subject hurtling toward her at 40 mph as she struggled to focus, determine exposure, and compose the shot. I felt much the same way as I pointed my 24mm wide-angle lens up at Lord-knows-how-many-pounds of flashers swaying on what looked like a very thin cable above my head.

Nor is he singing the blues when he talks about Ektachrome 50 HC's color accuracy and balance. "I think it's quite accurate. It handles blacks and whites very well. Blue shows up with a deep blue sky, but you have to remember that the blue is there in the sky, and light-colored things like snow and Amtrak F40's reflect the sky." He also praises the film's latitude, which he claims is Ektachrome 50 HC's strongest suit. "Even in harsh lighting, I see detail in areas where other films would've gone black. It handles things like backlit conditions better than any of the films I tested. I'm seriously considering switching to it because of problems—muted colors and blocking up of shadows—that I've had

IF you go 184 r[illegible] Chicago on Burlington [illegible] Cities main line, or 18[illegible] Chicago Central, you'll [illegible]buque, Ill., where the two rail[illegible] on the east bank of the Mississ[illegible] River across from Dubuque, Iowa. Dubuque is where the hams of the same name come from, and where Amtrak (and before it Illinois Central) passenger trains used to call. As far as Schafer is concerned, both places are equally intriguing—and underrated—to the railroad photographer. "I think the Dubuque area is one of the great unremarked railroad photography locations in the Midwest. You've got diversity in railroads (including Soo Line in Dubuque), a tunnel, a big, neat old railroad bridge over one of the greatest bodies of water in North America, and lots of trains." Case in point: this eastbound BN grain train shot with a 135mm telephoto lens as it nears the Chicago Central diamond behind SD40-2 7170.

THE Bloomer Line, officially the Bloomer Shippers Connecting Railroad, was christened as a short line with the label everyone used when it was an IC branch between Otto and Bloomington, Ill., but the line's IC heritage didn't play into the railroad's decision to paint its first unit into the last paint scheme worn by Chicago, Burlington & Quincy freight diesels. The "Q" livery is simply a favorite of the Bloomer's general manager . . . which is just fine with Gallegos, who admits that until he stumbled across No. 91 headed south with a short train at Chatsworth on February 7, 1991, he'd never been lucky enough to catch the 63-mile railroad actually *operating*. Singer/songwriter Stephen Stills once suggested that if you can't be with the one you love, love the one you're with. Burlington fans who can't be with the Q they love may want to take Stills' advice and find a place in their hearts for Geep 91 of the Bloomer Line.

er the years with Kodachrome 64."

While Gallegos also praises Ektaome 50 HC's sharpness, grain structe, and latitude, he is less than thrilled h what he feels is the film's very cool r balance. "Snow looks blue, shadlook blue, and whites look blue. I k my standard Fujichrome RD 100 relatively cool film with a cool color in some conditions, but this is *exely* blue." Would Gallegos consider wing Schafer down Ektachrome's and-yellow brick road? "I'd hesitate it as general purpose film unless I ically wanted a cool cast to my —for example, if shooting in the ds of Wyoming in late fall where everything is brown. But I don't think I'd want to shoot, say, Conrail diesels against a blue sky."

I have to admit, I approached Ektachrome 50 HC with a certain amount of trepidation. On a swing through Florida in the early 1970's I'd supplemented my stock of Kodachrome II with some Ektachrome-X, only to find my black Seaboard Coast Line Alco RS3's and switchers looking like the bastard offspring of an unlikely merger of SCL and Norfolk & Western (SCL yellow stripes and markings, N&W blue paint). Worse, the slides were soft enough to stuff a mattress with, which is just about what I was ready to do with the Kodak-processed slides I got back. So I returned shame-faced to Kodachrome and made my peace with its unforgiving latitude and muted colors.

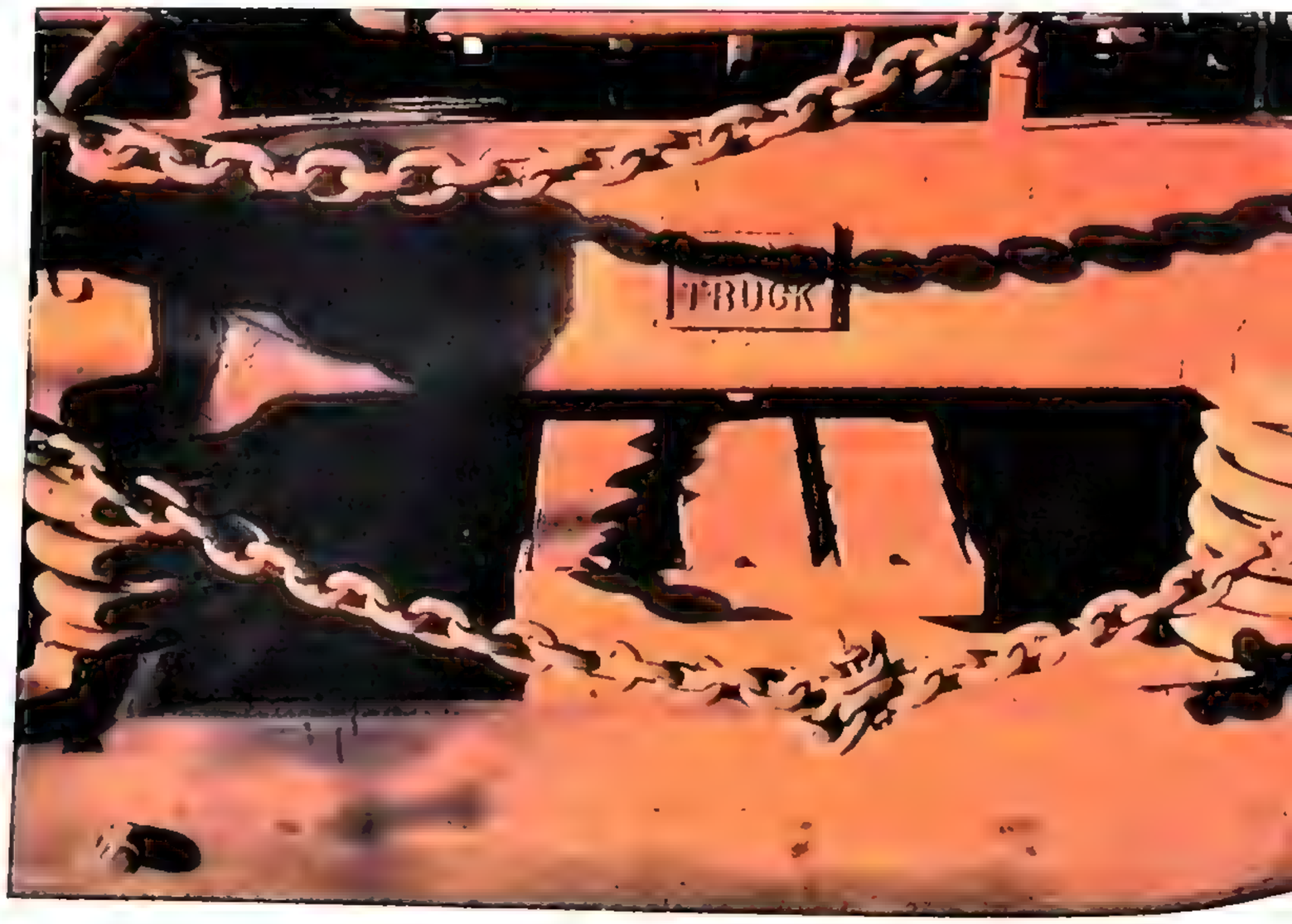
I was rather surprised, then, to discover that my Ektachrome 50 HC slides are as sharp and fine-grained as comparable Kodachrome 64 slides. Ektachrome's decidedly cool color balance still leaves me cold, so to speak, but to be fair, it's no more objectionable than Agfachrome 50 RS's warm color balance. Frankly I wouldn't hesitate to recommend this film for any railroad photographer . . . even those heading to the Deep South to shoot black Norfolk Southern locomotives.

3M SCOTCHCHROME

ISO 100
Manufacturer's description: ScotchChrome 100 is a medium speed, color reversal film with important improvements in color reproduction, image characteristics, storage, and processing properties. Very fine grain and high sharpness. Improved yellow sensitization and cyan and magenta couplers provide extremely brilliant and highly saturated colors.
Processing: E-6 process.

VARIATIONS on the word "acceptable" pepper my feelings about 3M's ScotchChrome 100 color-slide film. It has moderate grain, satisfactory sharpness, commendable latitude, and passable color accuracy (although the film exhibited what I consider to be an objectionable magenta cast on slides taken on overcast days). If Polaroid's Polachrome CS is comparable to an FL9—that is, a unique product with limited applications—then 3M's ScotchChrome is indeed a GP38: a competent, if somewhat unexciting, locomotive for general purpose use. Not the sort of locomotive you'd want hauling your directors' special, mind you, but a creditable choice for powering locals and non-priority freight trains.

That seems to tally with the impression that Schafer has of ScotchChrome 100. He describes the film's latitude as "pretty good," not exactly the impassioned way he describes, say, the colors worn by the Illinois Central E units that occasionally powered his favorite passenger train, the *Hawkeye*. Although he finds ScotchChrome to be reasonably sharp with medium to coarse grain, he is troubled by the film's color accuracy. "It's biased toward magenta. I see it everywhere, even in deep blue skies. That's my main objection to the film." Schafer admits that ScotchChrome's overall quality was much higher than what he expected from a film he described as a "Brand-X film," but adds that the film's tendency toward a strong magenta color bias detracts from its ability to record colors faithfully. He sums up ScotchChrome as a good amateur film, albeit weak in color accuracy.



IF this was the "Dragnet" television show and you prefaced your questions about this photograph by asking for "just the facts," I'd tell you that this is what's left of Norfolk & Western's Chicago-St. Louis main line at Strawn, Ill., where it crossed Illinois Central's "Bloomer Line" branch between Bloomington and Kankakee [page 15]; and that before the 1964 merger this track belonged to the Wabash. What *isn't* fact is how I felt about standing on a pile of ties, aiming my 24mm lens north to frame the lobotomized signal on the right and the signal relay box on the left, pondering the fact that this was once a hot stretch of track that pulsed with passenger trains named *Blue Bird* and *Banner Blue* and freight trains headed up by a myriad of locomotives from EMD F7's of Wabash to high-nose GE U28B's and EMD GP30's of N&W to EMD GP38-2's and GE B23-7's of Norfolk Southern. And *that's* a fact.

WHY did Schafer take a picture of the end of this Chicago & North Western GP7 working the Waukesha job in his (and T.I.'s) hometown on February 13, 1991? "The broom set against the Geep's nose said something. The classic lines of the Geep's nose represents the mechanical side of railroading, while the brooms speak of its human side. Let's face it, *someone* is going to have to get down from that warm cab and sweep some switches." Schafer cheerfully admits an affinity for Geeps like 4192 that haven't been externally modified with chopped noses (lowered short hoods) and other visible mechanical improvements. His feelings are understandable when you stop and realize that "straight" Geeps (meaning 7's, 9's, and 18's that don't look much different than they did when they rolled out of the factory in the 1950's) have vanished from most of today's Class 1 railroads into the hands of scrappers, short lines, preservationists, and industrial railroads.

TECHNICALLY, what you have here is Alco Products' version of the AAR (Association of American Railroads) type B road truck. But considering that *this* particular truck is mounted under a Kankakee, Beaverville & Southern RS11 that began life as a Northern Pacific unit and became part of BN's fleet on March 3, 1970, what you have is an AAR type B road truck that has undoubtably been coated with the residue from iron ore hauled out of Minnesota's Cuyuna Range in the 1960's; dampened by rain as it toted wood chips and lumber traffic along the north bank of the Columbia River in the 1970's; gathered rust and cobwebs as it sat in long-term storage at Chrome Locomotive's cluttered back lot on Chicago's south side; and has seen more than its share of dust from handling corn and soybeans on KB&S in the 1980's. It's a lot of history for a component that mainly fascinates photographer Gallegos because "until a few years ago, a good example was hard to find in N scale."

Like Schafer, Gallegos notices a distinct magenta color bias with ScotchChrome, especially on overcast days. Overall he finds the film to have a warm color balance, making it ideal for warm-colored subjects such as people. He is also disappointed by ScotchChrome's graininess. "I see prominent grain in things like broad areas of blue sky. In that regard I'd compare it to old Ektachrome."

What he does praise is ScotchChrome's exposure latitude. He declares it to be a forgiving film and notes that it gives him a usable image even when he over- or underexposes by as much as a full *f* stop. "If Scotch would improve this film's sharpness and grain structure, I might use it regularly," says Gallegos, "because I do like its latitude and the way it handles warm colors." ■

UCKLEY'S UNIVERSE

EAST First Street in Monroe, Mich., John Uckley's hometown, is one-way eastbound, except when Conrail's Adrian branch local would come through to work Gould Battery, Weis Manufacturing, and Snowburger Pattern Works. The SW7 would fight auto traffic in either direction. The track, site of Uckley's introduction to railroading, was torn up through town in 1981. Photo dates (clockwise from above) are: July 28, 1977; May 18, 1978; May 17, 1978; and January 11, 1978.

THERE is nothing complicated about John Uckley and his hobby of railroad photography. Uckley (pronounce it yuke-lee), 45, a lifetime resident of Monroe, Mich., between Detroit and Toledo, says he has been "hooked on trains" ever since he was a little boy.

"When I was 8 or so, a neighbor kid had an uncle who was an engineer on the New York Central. One day, on the switch job on the old branch to Adrian that ran down First Street in Monroe, my friend's uncle picked up him, me, and five or six other kids and gave us a ride in the cab while the train went to the west edge of town to switch industries. He even had some candy for all of us. While the crew would stop to switch, we stayed in the cab; it was crowded. The unit was SW8 No. 9616. We were overawed by it all. It was about a 6-mile trip. After about four hours, he dropped us off at the same Adams Street crossing. The whole thing made quite an impression on me. I've been nuts about trains ever since."

Until recently, Uckley's rail photo work has been mostly in black-and-white, and his works on these pages represent selections from our files that he has contributed over the years. "There is an integrity about black-and-white, a basic quality about it. I think you can do more to create mood with black-and-white than color, but I must admit I've been shooting more color since about 1988. I've been without a darkroom since then, but I may go back [to b/w]—you have such total control with your work that you don't with color."

Uckley has been photographing trains since the 1960's, but has been published only since the 1970's. "From 1978 through 1990 I was a contributing editor to the magazine *Rail Classics*, which gave me a chance to get articles and photos into print and gave my negative collection a run for its money." He's also had photos published over the years in T.I.'s sister magazine TRAINS and *Passenger Train Journal*.

His workhorse camera, "an extension of my right hand," is a Nikon F2AS. "It has a manual shutter. I have no automatic equipment, mainly because I've had my cameras for years and am comfortable with using them. In high school, I

Michigan, Ohio, and Ontario are this veteran black-and-white photographer's beat

PHOTOS BY JOHN UCKLEY

TPB94

took my dad's old 36 Brownie and tried a few shaky shots. I guess there's a box camera in the past of most burgeoning photographers. Dad then gave me carte blanche with his Argus C3, which I used until 1975 or so. Then I tried a twin-lens Yashica 124 G, but the twin-lens format is limited because of filter problems and no lens interchangeability.

"I then moved up to a 35mm Minolta SRT-101 and got other lenses including a fisheye, 24mm, 35mm, 80mm, and 135mm. That was a good, basic workhorse camera. I tried a Minolta XD-11, my first with dual metering, but the shutter gave out. I got mad at Minolta and went to the Nikon line, and my basic cameras now are the F2AS and an FM. I also

UCKLEY'S UNIVERSE

STONEY POINT, Ontario, a town on the south shore of Lake St. Clair, and on Canadian National's main line between Windsor and London, was a favorite haunt of Uckley's in the late 1970's before the picturesque little depot was razed. At 9 a.m. on the peaceful Sunday morning of March 11, 1979, CN MLW RS18 No. 3155 scorches the ballast (left) as it roars through at 80 mph with Toronto-bound VIA Rail Canada train 72. The unit was among a half dozen, dressed in a special red-and-gray livery, equipped with head-end power in the 1960's for use with the new Tempo cars. ABOVE: A silent sentinel in an Indiana cornfield, this semaphore is a lone remnant of what was once a Wabash Railroad main route, then the Pennsylvania Railroad's Eel River Line, stretching between Butler and Logansport, Ind., via Columbia City, North Manchester, and Denver. The photo was taken June 10, 1980.

have a Leica R3 with an electronic shutter. I swallowed all the advertising about the 'Leica legend'; I have both 50mm and 90mm lenses. But, I don't think the reality of Leicas is the legend you read about."

Most of Uckley's photography is of railroading, plus some group and a bit of wedding photography. "It's a hobby;

"I ALWAYS seem to be in the right place at the right time when there is a train, and sometimes a pretty girl, involved. This shot at La Salle, Mich. (above), is an all-time favorite of mine, depicting a mix of human interest against the backdrop of vintage machinery. A pair of EMD Geeps, a GP7 and GP9, power a northbound Chesapeake & Ohio freight from Toledo, Ohio, to Plymouth, Mich. The train is passing Leckler's Apple Orchard, where on the Sunday afternoon of September 11, 1977, Miss Teenage Michigan of 1977 was spending some time with her parents, going through baskets of fresh fruit."

it doesn't make a dent in my lifestyle. Shooting pictures is an excuse to get out and travel and meet people." Frequently his trips are short ones in northern Ohio, Michigan, and neighboring Ontario, Canada, but he has been to western Canada too. "I take a lot of weekend trips, and I tend to see parts of town that no one else sees. I pass on the usual tourist attractions. And although I usually travel alone—most people I know wouldn't put up with my itineraries—I'm very people-oriented in my photography. I find if you stay in the background and stay ready, sooner or later someone will do something worth photographing."

Uckley also has kind words for this magazine. "T.I. is a godsend to me. Its dedication to what's behind a picture, rather than just printing shots of engines or trains, has been a total inspiration to me. It's made me reevaluate my own work. I like to see anything creative, and I find I've gotten lazy. Now, with T.I., I'm trying to get back to my original philosophy, to try to make virtually every frame of film meaningful."—J.D.I.

"TRAIN TIME at Ann Arbor, Mich., in August 1980, finds the conductor on Amtrak 353, the Detroit-Chicago St. Clair, snapped to attention as a young woman strides toward the open doorway and steps of a waiting Amfleet coach."

EVER the ritual during steam excursions is posing a family member or loved one in front of the locomotive while it is at rest during a service or passenger stop. Such we see here on a rainy June 13, 1981, at Plymouth, Mich., as a young woman takes a snapshot of her boyfriend in front of Chesapeake & Ohio 4-8-4 614 during a Chessie Safety Special. *Says Uckley: "Unlike the hard-core railfans who are busy taking the same type of photos all day long, this couple can take their personal portraits and then settle back to enjoy the pageant of steam without worrying about apertures, shutter speeds, or tape-recorder microphones."* ■

TRAINS ILLUSTRATED: Paul D. Schneider.

"UNCOMPLICATED" describes Gulf, Mobile & Ohio's "Plug," the nickname for the railroad's five-day-a-week suburban train between Chicago and Joliet, Ill., 37.2 miles to the southwest. In its latter years, it consisted of one of two steam-boiler-equipped EMD F3A's that were as unpretentious as the two heavyweight and one lightweight coaches they usually hauled. During the day the folksy train cooled its friction-bearings at GM&O's Brighton Park Yard on Chicago's southwest side, 6 miles from where the "Plug" was being turned at Union Avenue on November 8, 1976.

"I went out of my way to shoot one of those GM&O suburban wye moves. Because of trackwork at Canal Street, for about eight months all wye moves had to shove west past the tower before they could head down to the south wye. I liked the GM&O; I liked their paint scheme. The little roads—GM&O, Monon—turned me on more than the big ones."

T.l.: Paul D. Schneider.

LEVERMAN with a lens

RULE No. 712 in the 1980 Edition of the Consolidated Code of Operating Rules—one of several editions of the rulebook that governs operations on the Burlington Northern Railroad—begins with the admonition, "Employees must observe trains closely."

For Clayton R. Getzelman, observing trains closely has always been second nature.

Part of Getzelman's diligence is because he's an operator with 26 years' experience at BN's Union Avenue tower near 16th Street and Union Avenue on Chicago's near south side. (To the railroad and his union, Getzelman is an "operator," one who operates a lever-operated interlocking machine, but his own more accurate, albeit somewhat anachronistic, label is "leverman.") In truth, though, an extra measure of Getzelman's attentiveness can be attributed to the fact that he's also a railfan who for many years has carried a camera to work along with his lunch and his copy of the rulebook.

Union Avenue is what the Code refers to as a "manual interlocking," an arrangement of signals and signal appliances operated by an employee by means of an interlocking machine. Interlocking means fail-safe: When you line a route for one train it's locked, and you can't line a conflicting move that will cause a collision. In the case of Union Avenue, the interlocking machine is a 144-lever General Railway Signal electropneumatic mechanism housed inside a two-story brick tower that looks as if it was built to withstand the Apocalypse by BN predecessor Chicago, Burlington & Quincy (usually called "the Burlington" or simply "the Q"). When Getzelman first reported for work at Union Avenue in 1964, the interlocking there consisted of four main tracks at the west end of the plant—three main tracks used mainly for Burlington's intercity and suburban passenger trains and a fourth, freight-only, track—squeezed into two main tracks at the east end. Trains rolled east down these two mains to what amounts to an inverted Y, with passenger trains taking the north leg (known as the north wye) toward Chicago Union Station (CUS) and freight trains taking the south leg (the south wye) to the Pennsylvania Railroad's Chicago-Fort Wayne main line. Two things further complicated the leverman's life at Union Avenue: One, the west end of the St. Charles Air Line, an elevated double-track line connecting joint owners Burlington, Chicago & North Western, and Illinois Central, and used by others' trains as well; and two, the wash rack just west of the tower where the Burlington once washed its passenger equipment.

For Getzelman, though, Union Avenue tower was also a grandstand seat from which he controlled and often photographed a wide variety of railroad action in the 1960's and 1970's. "I originally started taking pictures because I was a model railroader and I needed the shots to have authentic models," he says. "But it got to the point where I didn't have time for the modeling because I was having too much fun taking the pictures."

Because Union Avenue tower faces north, the trains and equipment Getzelman shot from the tower were generally well-lit. His biggest problem was framing his subjects in the viewfinder of his camera when he himself was limited by shooting from one of two windows. Particularly irksome, he says, was getting the passenger equipment being turned on the wye to come up within shooting range of the tower. "You'd wye the train, but it wouldn't get close enough to let you do anything." Another problem was timing movements so that if he wanted to shoot a particular engine he didn't have something else in its way. "I've held signals to keep things back and out of the way, but only for a minute or so and only when it was something special that I *really* wanted to photograph."

At other times *nothing* Getzelman could do would allow the photograph he wanted because he was simply in the right place at the wrong time. He remembers turning Monon Alco C628's on the south wye (Monon delivered mail and express cars from Dearborn Station to the Burlington at CUS) but

The view from Chicago's Union Avenue tower

PHOTOS BY CLAYTON R. GETZELMAN

LIVERIES, like geography, separated some operations on the Milwaukee Road in Chicago. Generally you only found Milwaukee's Union Pacific-inspired yellow, gray, and red passenger colors on the north side of the city where Milwaukee operated all of its intercity and suburban passenger trains. The north side was also where you usually found Milwaukee's orange and black freight paint scheme, but those colors could be seen on Milwaukee diesels delivering freight to connecting railroads on the south side . . . including Milwaukee Road Alco S4 861 at Union Avenue on April 1, 1965.

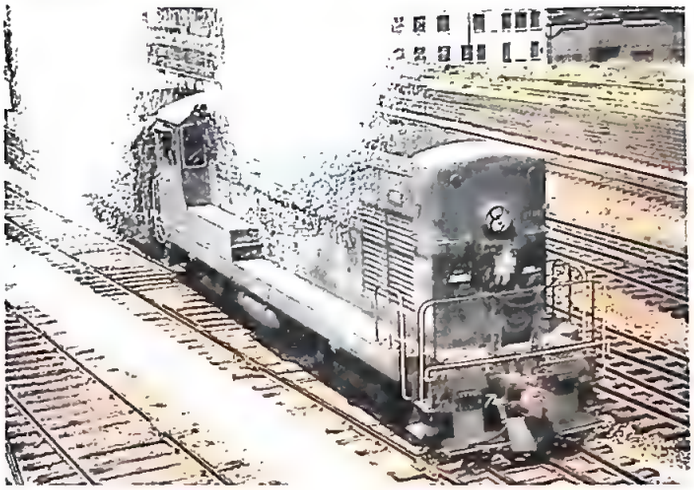
"The Milwaukee interchanged express and mail with the New York Central and Illinois Central. It was a daily move, usually on day shift. They'd come over here from their Western Avenue coach yard, run through CUS, come out on the Burlington, then back up the Air Line. I took this shot because of the Alco; unless you went to Bensenville Yard [Milwaukee Road's major Chicago-area terminal in the suburb of the same name] you didn't see them around here."

being unable to shoot them because they always stopped several hundred yards east of the tower. Another painful recollection is standing at the window staring down at four Erie Lackawanna Alco PA cab units waiting at the foot of the tower for a signal to back down to the south wye . . . at 3 o'clock in the morning. But Getzelman's deepest regret is not being able to record the last move by one of his favorite locomotives, Burlington 2-8-2 No. 4960, the last star of Burlington's acclaimed steam excursion program in the 1960's. "She departed Burlington property for the last time on third trick in 1966," says Getzelman. "I made the move. She went to the North Western at Wood Street [C&NW's nearby freight yard, since rechristened "Global One" and used as an intermodal facility] to go to Baraboo, Wis., to power the Schlitz circus train. It's the historic shot I never made: the last time 4960 was on Q rails."

Getzelman was less than delighted when he hired out on the Burlington on April 4, 1964, and the supervisor responsible for extra board operator assignments on Burlington's Chicago Region sent him to Union Avenue to "post" (learn the ropes from the assigned operator). "I just about peed in my pants," he says. "The Burlington ran trains through there like streetcars; I didn't want to work Union!" But the Burlington had other ideas, and Getzelman spent the rest of that month posting at Union on third trick, the night shift. "I literally came home and had nightmares about how to make moves at Union," he says. "I bid on everything I could on the Chicago Region to get out of there." But in 1964 operators, like locomotive firemen, were a diminishing resource. Forced to pick something to bid on in November 1964, Getzelman settled on a position at Union Avenue. "And," he says, "I've been here ever since."

Twenty-six years later Getzelman's view from the tower window has changed considerably. Take the Air Line. When he started at Union Avenue, Getzelman handled freight, passenger, and switching moves over this line from the New York Central, Baltimore & Ohio, Chesapeake & Ohio, Nickel Plate, Rock Island, Illinois Central, and Chicago & North Western. From the tower he could even see B&O's *Capitol Limited* and Soo Line transfers to IC sharing B&O subsidiary Baltimore & Ohio Chicago Terminal's route to Grand Central Station and Clark Street interlocking, B&OCT's junction with IC. Today what's left of the B&OCT across from Union Avenue belongs to C&NW, which consolidated much of the trackage into Global One. Soo Line bought the Milwaukee Road in 1985 and now reaches the IC via another route. The Rock Island gave up the ghost in 1980, and a new terminal railroad, Chicago Rail Link, picked up the scraps of its business in Chicago. NYC, C&O, B&O, and Nickel Plate all vanished into mergers, leaving C&NW and IC as the only familiar faces on the St. Charles Air Line.

Getzelman admits to feeling nostalgic about many of the things he's seen over the years. "I miss the old stuff," he says. "I'm glad I shot those old 'Q' Baldwins and Pennsy FM switchers and Milwaukee Road Alcos in the '60's because, let's face it, there ain't none around now." He considers his photographs a matter of historical record. "I look at things historically," he says. "Luckily I have some shots of things like



THE Pennsylvania Railroad literally encircled a large portion of Chicago. When this photo was taken in June 1965, this chunky Fairbanks-Morse switcher could have conceivably headed west from CUS's north side on the old "Panhandle," turned south down a belt line to Pennsy's 59th Street Yard, swung east to a connection with the Chicago-Fort Wayne main, and returned north to CUS. Of course, you could also find the Pennsy elsewhere, as shown by this shot of H12-44 9722 headed east at Union Avenue.

"I shot this Pennsy job coming back from Cicero Yard (Burlington's major Chicago-area freight terminal) late in the morning. In those days everybody delivered cars to the connecting railroad and went back waycar-light (with just a caboose in tow). I was more of a Pennsy fan than a (New York) Central fan; I had a big thing for Pennsy's K4's. I thought FM's were neat; they smoked a lot. And I knew that the older they got, the rarer they were gonna get."

HOW do you make a Burlington Northern *Denver Zephyr* like this one slicing through Union Avenue on August 21, 1970? First take passenger cars from all four BN predecessor railroads and mix at BN's 14th Street coach yard. Add former CB&Q E7 locomotives fresh from the "Zephyr Pit" engine servicing facility adjacent to the coach yard. Finally, start cooking as the assembled train curves around the north wye and hits BN rails for the first time and begins its journey to what the Burlington used to call "Everywhere West."

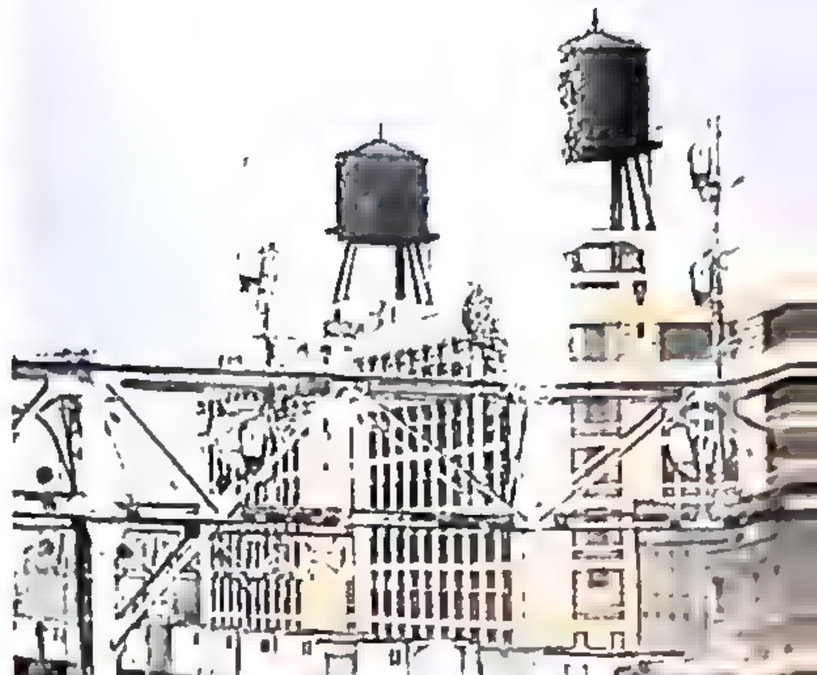
"This is it, No. 1, one of BN's flagship trains. In the 1960's she'd run in two sections; the summer ridership was so heavy into October that usually she was running both a coach and Pullman section. After the BN merger in 1970 she tended to get the E7's for power. They usually sat in the yard idling for 22, 23 hours. Then when the engineer got them past Canal Street he'd crack the throttle and blow out their flues. The dinkies still do that now. One of the Q's policies was to rotate the E units out of the suburban pool and put 'em on road trains to give 'em a chance to stretch their legs."

WHEN it came to passenger locomotives, the Chicago, Burlington & Quincy was faithful to builder Electro-Motive (EMD), starting with 9900, a 600 h.p. power car built in 1934 for the original *Zephyr*, through 9995, the last of the road's 2400 h.p. E9A's. When it came to switchers, though, the "Q" had to play the field during the 1940's, sampling from EMD, Alco, and Baldwin for its "big" (1000 h.p.) units. Three Baldwins running engine-light (without cars) at Union Avenue prove the point on April 8, 1965.

"On Sunday afternoons the outside hostler would come down to the coach yard (Burlington's 14th Street) to swap units. He'd take those units back to Clyde (Burlington's diesel shop in Cicero) for their monthly inspections. When I started in 1964 we had seven switchers and two hostlers assigned to the coach yard. Now (for Metra) it's down to one hostler working Monday through Friday, day shift only."

NORFOLK & WESTERN planted its circle emblem in Chicago with its 1964 acquisition of Wabash and Nickel Plate, but you wouldn't know it from this shot of an N&W transfer drag headed up the Air Line on June 18, 1965. Eight months into the merger, Nickel Plate RS11 850 hasn't been renumbered, let alone repainted, to reflect N&W ownership. "You'll know the meaning of security," says the billboard above the Alco, but despite 860's illusory appearance, there's little security for Nickel Plate fans and employees watching their railroad vanish slowly and inevitably into N&W.

"Nickel Plate only went westbound through here. The quick way home for them was to go up the Air Line, get on their own tracks at Clark Street (NKP had rights on NYC into La Salle Street Station for its passenger trains), and head south to Calumet Yard. When I shot this in June 1965, Alcos on this train were rare birds; it usually rated GP18's. I really liked Nickel Plate because of the tradition they established with fast freights and their Berkshires. It was another road like the Chicago & Eastern Illinois that I never saw much of because it was way on the south side; it was too far to drive and get back to work on time for second shift."



CHICAGO, ROCK ISLAND & PACIFIC was no stranger to the Air Line. Rock's main line from La Salle Street Station crossed—and connected with—the Air Line at Clark Street interlocking. Nor were E units on a Rock Island freight train particularly unusual; in its later, money-tight years, the Rock often yanked E's out of the suburban pool on weekends for freight service. What is unusual, though, is the sight of Rock E's leading a freight up the Air Line on May 20, 1974.

"The Rock detoured over BN for two or three weeks because of a flood at Bureau, Ill. We were interchanging six or seven trains a day at Clark Street. This particular move was after the rush hour, but the Rock would send 'em to us anytime. I'd tell the East End dispatcher to put 'em on 1 main; I could get rid of 'em quicker. It was a pain-in-the-ass move for the first-trick operator and I happened to be the first-trick operator."

YOU have to credit Penn Central with two things. First, the merger of the Pennsylvania and New York Central in 1968 may have been akin to jamming two fat people into a narrow commuter coach seat, but when PC vanished into Conrail in 1976 it was only 8 years old, making it a very short-lived Class 1 railroad. Second, PC for many years undoubtably rostered the greatest variety of diesel locomotives of any Class 1 railroad ever. . . including the Alco C425, EMD GP20, and GE U25B types shown in this March 8, 1970, shot.

"I didn't care for Penn Central; I thought it was a schlocky operation that didn't seem to be able to get its act together. And I hated the black paint scheme. But they did have an interesting locomotive roster; it was a mish-mosh of everything. They tried to combine power from what they called the green (New York Central) and red (Pennsylvania) sides. These three units may have come off the Air Line from the green side, but I was sending 'em back down the south wye to the red side."

train No. 9. The Burlington ran that train on Friday afternoon and Sunday afternoon, just a one-way train to the Twin Cities. But it only lasted for a year and then it was gone. For a 'Q' fan—for someone into the history of the Burlington—that's significant."

These days there's talk that Union Avenue itself may soon join CB&Q No. 9 in history. Although the interlocking's basic functions have remained pretty much the same since Getzelman first showed up at the tower in 1964, the wash racks were relocated several years ago to an area just south of Chicago Union Station near the former BN 14th Street coach yard, now a rebuilt facility of Metra, the Chicago-area commuter rail agency. More significant, though, has been the streamlining of some of Union Avenue's steam-era track alignments in anticipation of the day when operations can be handed over to BN's East End dispatcher in Galesburg, Ill., and Amtrak's 14th Street Train Director at its Chicago Terminal, the hub of Amtrak operations and maintenance in Chicago. The tower, they say, may close before the end of 1991.

On the other hand, Getzelman hears that Amtrak may build a Superliner servicing facility where the old wash rack used to sit, a move which may give the tower a new lease on life. And there's always every operator's rationale: Once the tower is closed the dispatchers will be overwhelmed with the additional traffic and the company will be forced to reopen the tower. Whatever happens to Union Avenue, though, Getzelman has his photographs. "They're a record for me." he says. "Now that I've been here 26 years a lot of those shots take on new meaning. They remind me of my history with the railroad, of the things I've done, the things I've been through. They bring back memories."—*Paul D. Schneider.*

FALLEN FLAGS ALBUM

BUT for a famous passenger train and a pair of thoroughbred steam locomotives, the Atlanta & West Point Rail Road and Western Railway of Alabama might be little more than a historical footnote for anyone outside the Southeast. Strategic but small, the A&WP and WofA formed the central link of an 1136-mile route that reached in a gentle arc from Washington, D.C., to New Orleans. As its name implied, the A&WP stretched 91 miles from Atlanta (a junction with the Central of Georgia called East Point) to the town of West Point, Ga., on the Alabama state line. WofA continued 88 miles from West Point to Montgomery, Ala., plus another 44 miles west to Selma. Together they were known as the West Point Route, as their joint red diamond logo proclaimed.

The histories of A&WP and WofA are as colorful

Small but strategic

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RICHARD E. PRINCE JR. photographed the Crescent Limited *as it marched out of Atlanta for New Orleans behind A&WP 4-6-2 290, which survives today in excursion service.*

as they are convoluted. Both companies were old, with A&WP's earliest predecessor going back to 1847 and WofA's to 1834. Along with sibling Georgia Railroad (which connected Atlanta with Augusta, Ga., 171 miles east), they shared a legacy of 5-foot-gauge track, Civil War deprivation, and a succession of owners that culminated with control by Atlantic Coast Line in the late 1880's. In later decades the jointly managed and operated A&WP, WofA, and "Georgia Road"—collectively, the "Georgia Group"—were the wards of ACL successor Family Lines, then Seaboard System, and, finally today, CSX Transportation. A&WP and WofA still exist as corporate shells, but the diesels that follow the West Point Route wear the gray, blue, and yellow of CSX.

Fame came to these otherwise ordinary railroads in the guise of the *Crescent Limited*, the celebrated Washington-New Orleans train which A&WP/WofA relayed between Southern Railway in Atlanta and Louisville & Nashville in Montgomery. In the train's heavyweight heyday (that is, from the 1920's through the late 1940's), the *Crescent* was hauled by twin 4-6-2 superstars: WofA 190 and A&WP 290. Based on designs of the World War I-era United States Railroad Administration, the two heavy Pacifics were built by Lima Locomotive Works in 1926 and were among the most modern 4-6-2's constructed. The two railroads thought enough of their handsome racehorses to set them aside exclusively for duty on the *Crescent* and its classy companion, the *Piedmont Limited*. (It was no coincidence that 190 and 290 closely resembled the famous green-and-gold Ps4 Pacifics of rival Southern.)

Motive power on the West Point Route wasn't limited to Pacifics, of course. In the steam era the two companies had small but creditable rosters dominated by USRA power, mostly 4-8-2's and 2-8-2's, the latter including WofA 380 and A&WP 430, modernized versions of USRA 2-8-2's delivered in 1944. In the 1950's steam succumbed to blue-and-silver FP7's and GP7's on the road, and Baldwin switchers in the yards. The road units gave way, in turn, to solid-black GP40's beginning in 1967, the last new power to wear WofA or A&WP initials.

The story of the West Point Route has a happy ending. Although WofA 190 was scrapped in the 1950's, sister 4-6-2 A&WP 290 was saved for posterity and today hauls excursions for the New Georgia Railroad. Tourists get a sense of the *Crescent Limited* and the West Point Route every time 290's plaintive whistle echoes amid the towers of downtown Atlanta.—K.P.K.

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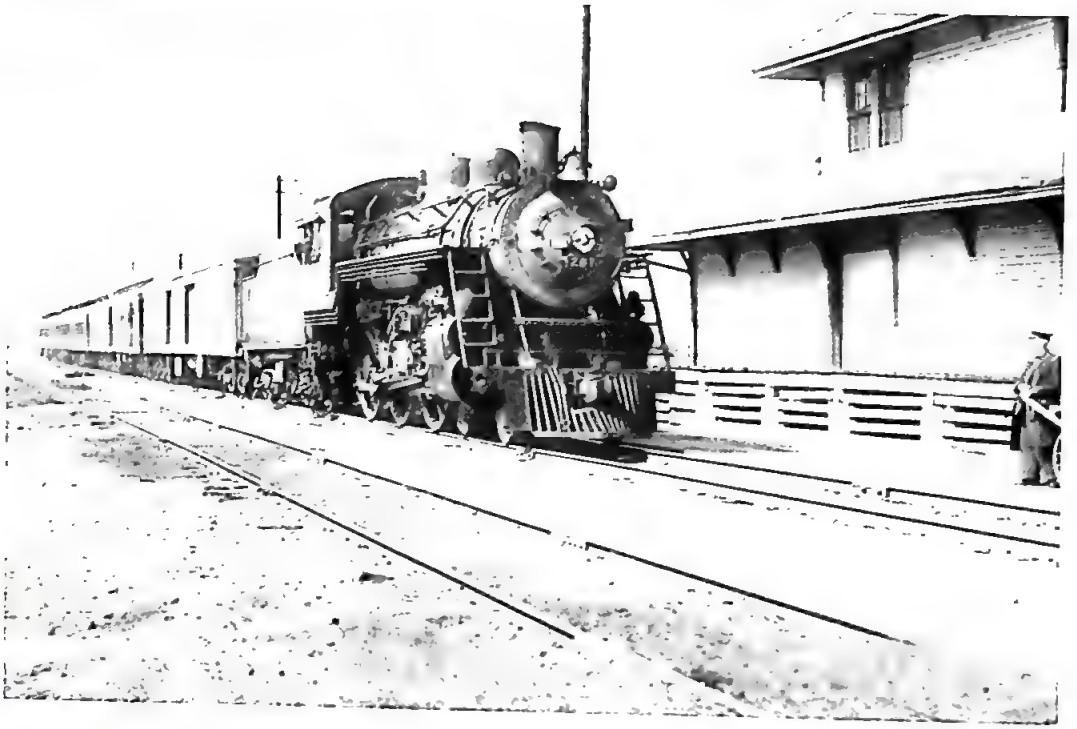

HUGH M. COMER framed WofA's newest steam engine, 2-8-2 380 (left), an updated USRA Mikado built in 1944, as it rolled through Red Oak, Ga., with a westbound train in October 1948. JOSEPH P. SADLER captured A&WP's quaint side in a photo of 4-6-0 261 (above) drifting into Milstead, Ala., with train 32 in March 1942. The engineer, Sadler noted, is J. W. Trentham. J. PARKER LAMB depicted West Point dieselization at a siding in Auburn, Ala. (below, left), where a GP7 on a freight deferred to an FP7 and its Montgomery-bound local in August 1952. DAVID HARRIS was on hand at Opelika, Ala. (below), in June 1976 as two GP40's—among the last locomotives built for A&WP and WofA—and a GP7 worked the CofG interchange. ■

WEST POINT ROUTE

The spirit of a company

AS many big corporations have learned, the past is good business. That's why you see those clunky Clydesdales hauling that beer wagon everywhere, or why the TV commercials of a stock-brokerage firm feature a grainy (and fakey) movie of its wise old founder, or why a food-products company has stuck with an old Quaker's grinning visage lo these many years.

None of these firms have anything on Union Pacific, a railroad which literally takes its 125-year-old heritage to the people. The message: UP is proud to be in the railroad business. The means: A pair of giant steam locomotives that deliver their pitch with noisy, unmistakable, in-your-face conviction.

Union Pacific has been using steam for public relations purposes for more than three decades, ever since it rescued 4-8-4 844 from snow-melting duty in North Platte, Nebr., in 1959 and put her to work on excursion trains and company specials. UP enjoys singular status among North American railroads: It never completely dieselized. No. 844 was the last active steam locomotive on UP's roster in 1959, and she has maintained her operational status ever since. In 1981 the huge Northern type was joined by another illustrious UP locomotive, 4-6-6-4 3985, a Challenger type, brought out of retirement as a static display by a band of dedicated volunteers. Together the 844 and 3985 have roamed the vast UP system and weathered the changing attitudes of various administrations in Omaha.

Today the UP steam program is in better shape than ever, thanks to a $1.8 million project to upgrade the steam shop in Cheyenne, Wyo. With an impressive schedule of appearances set for 1991 and beyond, 844 and 3985 seem destined to offer their steamboat-whistle salutes for years to come. As the photos on the accompanying pages demonstrate, Union Pacific reminds us that, at some companies, heritage occasionally transcends the bottom line.—KEVIN P. KEEFE.

BLAIR KOOISTRA *evoked UP's steam era as he stood on the Ogden Subdivision at Collinston, Utah, to photograph northbound 8444 as it approached in May 1989.*

KEVIN P. KEEFE of T.I. photographed 3985 along U.S. 30 east of North Platte, Nebr., after hitching a ride with video producer Marc Balkin during the 4-6-6-4's September 19, 1990, run to Omaha with the annual River City Roundup Special.

TOM BLACKWELL turned into the setting sun to compose this scene of 3985 on Wyoming's Sherman Hill as a group of photographers queued up near a snowfence for a photo runby during an October 19, 1985, Denver-Laramie excursion.

MIKE SCHAFER found UP's 4-8-4 resting in the Denver roundhouse in September 1969. The locomotive was built as 844 in 1944, renumbered 8444 in 1962 to

UNION PACIFIC RAILROAD

STANDING at the edge of his namesake curve, Sullivan framed a 1940's edition of Santa Fe's eastbound El Capitan *as its E1 diesels got a helping hand from an elderly Pacific.*

THE PIONEERS

Herb Sullivan

AMONG railroad photography's shrines, Cajon Pass has attained the status of Mount Olympus. Few places have drawn so many immortals: Herb Kelso, Stan Kistler, Donald Sims, R. H. Kindig, Robert Hale, Richard Steinheimer . . . all have paid their dues and then some amid the sandstone walls of Santa Fe's celebrated route through the San Gabriel and San Bernardino Mountains of Southern California. The sun-bleached Kodachrome boxes and dog-eared copies of *Flimsies* that blow through the manzanita plants above Blue Cut are evidence that Cajon hasn't lost its grip on today's photographers.

But once upon a time, Cajon Pass belonged to someone else: Herb Sullivan. A Canadian by birth and an orange grower by trade, Sullivan spent a good portion of his adult life photographing trains. Sullivan marveled at all the West had to offer, including the steam locomotives of Southern Pacific and Union Pacific. But his greatest affection was reserved for Santa Fe, especially at Cajon. Clad in denim overalls, a smart fedora, and lugging a ponderous Graflex 4×5 view camera, Sullivan was a fixture around Cajon throughout the 1930's and early 1940's as he hiked from location to location, recording that quicksilver era when Santa Fe began moving from steam to diesel power. His images of chunky 2-10-2's heading up long reefer trains and gothic-looking 4-6-2's lending a hand to sleek "Warbonnet" E1's and their stainless-steel streamliners have become icons of Western railroading.

Herb Sullivan was born in Emerson, Manitoba, in February 1887 and moved in 1903 to Porterville, Calif., where his father invested in orange property. His early ambition was to become either a railroader or a photographer. In a July 1960 letter to TRAINS Editor David P. Morgan, Sullivan's widow Beulah wrote of his interest in railroads. "He was always fascinated by the power of steam. He studied each engine and I think he could

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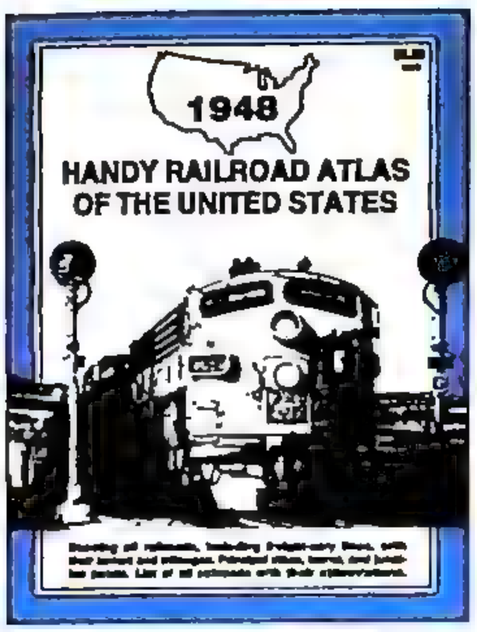

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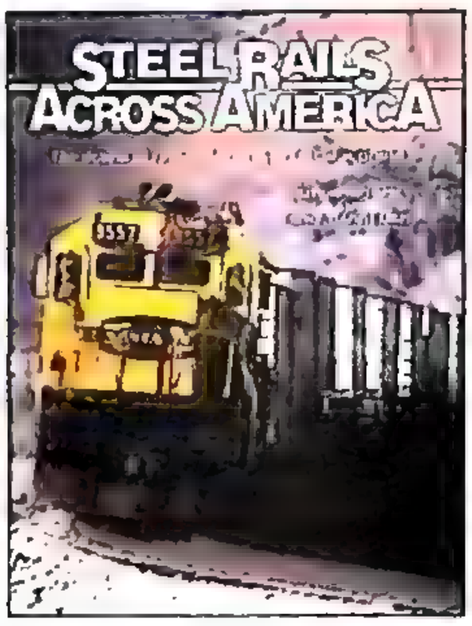

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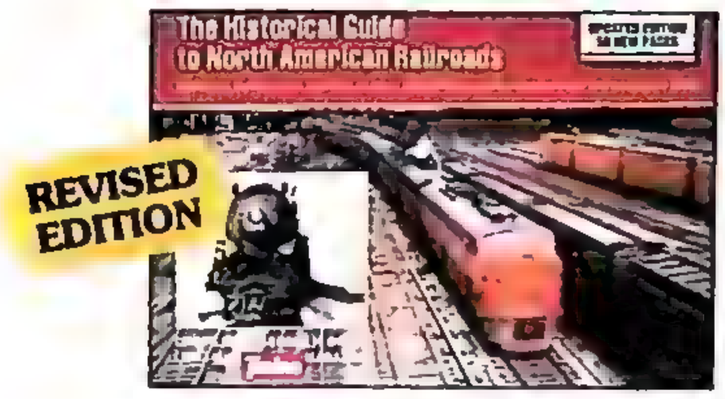

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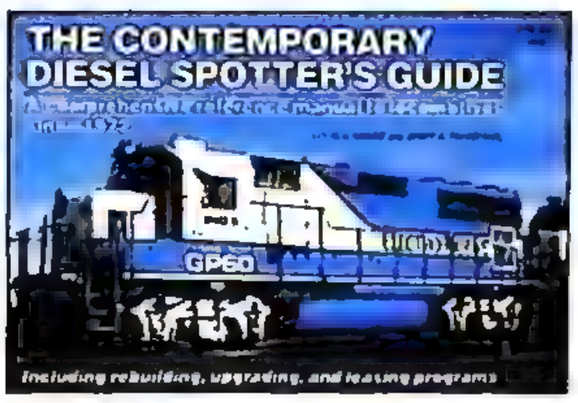

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have taken any one apart and put it together again. His ambition had always been to be a railroad man, but his mother's strong objection to the danger entailed in railroad life discouraged that."

Sullivan pursued photography for a time, enrolling in a photography school in Illinois. He became a U.S. citizen in 1918 and served in a military aerial photography unit during World War I before his father's illness obliged him to return to the family's growing orange business at Placentia. Despite the press of his business, he found time to return to Cajon again and again. "He would wait for hours for just the right position to show the tremendous power of the locomotive coming up the pass," Beulah wrote. Santa Fe's public relations department put Sullivan's photographs to good use, and his circular stamp—"H. Sullivan, Placentia, California"—became a fixture around the TRAINS offices.

Herb Sullivan died in May 1945 at age 58, only a year or two before the first big wave of photographers exploded on the scene at Cajon. But Sullivan had already made his mark. Santa Fe thought enough of his work to christen the grand horseshoe curve south of Drawbar Flats in the photographer's name. Today, high-horsepower diesels lug trains through Sullivan's Curve to perform for a new generation of photographers armed with motor-drives and digital light meters. All of them are indebted to Herb Sullivan, his wooden tripod, and his trusty Graflex.—KEVIN P. KEEFE.

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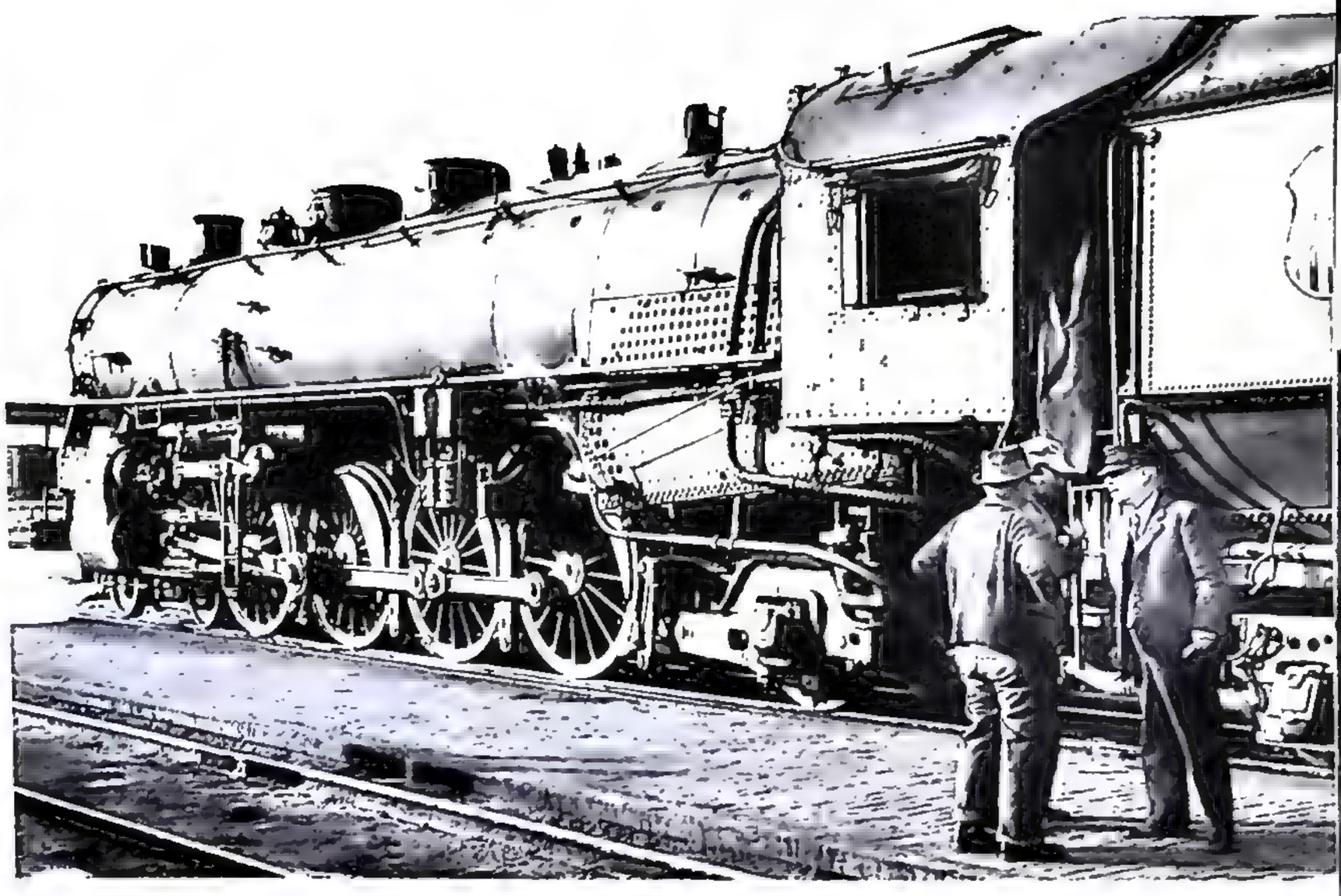


HERB SULLIVAN

DESPITE the roaring exhaust from a 2-10-2, a Santa Fe brakeman has little trouble staying atop the catwalk as his train pounds up Cajon Pass (left) with a solid block of reefers packed with Valencia oranges. According to Sullivan's notes, this train included two other 2-10-2's as helpers, one midtrain and the other at the rear. Sullivan also covered Southern California's two other principal railroads. At San Bernardino, he photographed the conductor and engine crew of Union Pacific's westbound Los Angeles Limited *(above) in an animated conversation while their 4-8-2 took on fuel and water. At Colton, he caught up with Southern Pacific train 1, the* Sunset Limited *(below), as its 4-8-2 and Harriman cars coasted past the engine terminal.* ■

THROUGH YOUR EYES

THE HUMAN TOUCH

IS black-and-white photography doomed? We wonder sometimes. Color film, specifically color print film, easily outsells black-and-white. Black-and-white film can be developed by many photofinishers, but for most people, having a lab develop and print their black-and-white film negates much of the challenge and pleasure that comes from shooting it. On the other hand, developing and printing your own film means investing in equipment, building or having access to a darkroom, and learning how to handle film, paper, and chemicals. Most photographers agree that there's a rush watching an image on photo paper float up through the developer, but that comes at a cost.

We could equally argue that photographing people in railroad settings is as formidable as black-and-white photography. Most of the photos that flow through our offices are of railroad hardware—trains, rolling stock, signals, track, structures—and for good reason: hardware is easier to deal with than people. Trains roll along fixed rights-of-way, making for relatively easy composition. People, on the other hand, have a habit of moving suddenly, or in a direction you didn't anticipate. A caboose framed against a sunset speaks in terms of metaphor and nuance, while the operator copying a train order may look around and demand to know what you're doing in his office.

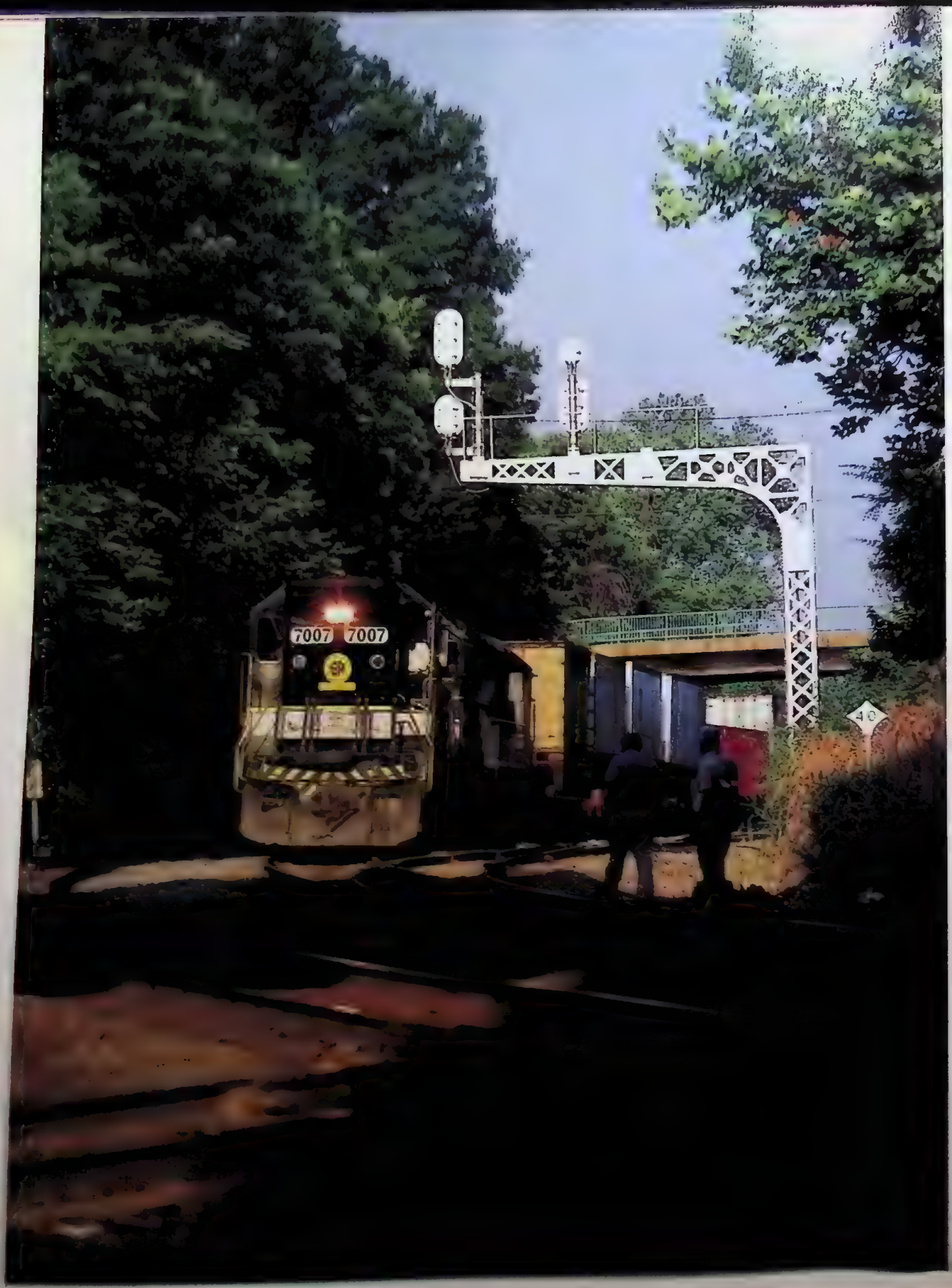
Imagine our surprise, then, when a significant number of contributors chose the challenging medium of black-and-white photography to interpret one of the most challenging photographic subjects, people. Hence, this month's theme, "the human touch," is an all black-and-white installment. We hope you agree that this selection of work underscores the mission of "Through Your Eyes" to present photography that is creative, distinctive, often offbeat . . . and occasionally all black-and-white.

If you are a new reader to TRAINS ILLUSTRATED and don't know how to go about contributing to this column, it's easy enough: Submit one (and *only* one) photograph per theme that best illustrates your particular interpretation of that theme. We require either a color transparency (35mm or larger), or an 8×10-inch color or black-and-white print, with borders. In the case of color prints, we suggest employing the services of a custom photofinishing lab; the photofinishing available through retail store outlets such as drugstores often lacks the quality necessary for good reproduction.

Please submit pertinent information about the equipment and film used to make the photograph, along with the "who-what-where-when" caption information. A phone number where you can be reached during the day is helpful. Payment for published photos is at standard T.I. photo rates. Please indicate if you'd like your photo returned; if so, you *must* include a stamped, self-addressed envelope with your submission. In fairness to contributors who have gone through the difficult process of editing their work down to one selection, multiple submissions on the same theme will not be considered for publication.

Our next issue's installment will have the theme "gritty"; its submission deadline will be past by the time this issue appears. For the following issue, No. 12, to be dated Winter 1991, we think you'll find "Eat it here" (with a deadline of August 1, 1991) food for thought. Is the first thing that comes to mind the smiling face of an Amtrak dining-car attendant? A weary steel gang eating their lunch inside a gondola? A faded sign advertising a now-abandoned railroad beanery? As always, we're anxious to see *your* interpretation. Address it to "Through Your Eyes," TRAINS ILLUSTRATED Editorial Dept., P.O. Box 1612, Waukesha, WI 53187.—*Paul D. Schneider.*

STEVE SMEDLEY used natural light and a 35mm lens to create this absorbing photo of Chicago & North Western conductor Dick Blessman, who Smedley described as "more than a little tired, as the train he is riding back in November 1985 sits dead just east of West Chicago tower (where C&NW's Chicago-Fremont, Neb., main line crosses the Elgin, Joliet & Eastern) in West Chicago, Ill."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TIM HARMAN'S late father Keith made this engaging photo of three Pullman porters on tour with the Cincinnati Symphony in 1945. "My father," writes Tim, "was the sort of man who made friends with everybody during his travels." The symphony members occupied the cars in the background and the porters, one from each car, posed for Harman at an unidentified spot at the end of a trip to Illinois.

JOEL B. JENSEN, captioning this scene on the Grand Canyon Railroad at Williams, Ariz., in June 1990, described the child as "TERRIFIED of the hissing monster (an ex-Lake Superior & Ishpeming 2-8-0)." Jensen, who added the touch of color to his black-and-white print, employed an inexpensive so-called "point-and-shoot" 35mm camera which he says is "invaluable for brief moments like this."

J. PARKER LAMB captured the bittersweet memory many of us have of being a young person enthralled by the adult world of railroading when he made this photograph of a young farm boy leaning against the train order board control levers as he watches the operator going about his duties at Tolono, Ill. (where Illinois Central crossed the Wabash's Decatur (Ill.)-Detroit line) on February 26, 1960.

ROSS HARRISON'S placement of railroad hardware (an interlocking machine) in sharp focus in the foreground and railroad worker (a CP Rail operator) out of focus in the background foreshadows the future of both at the crossing of Canadian National's Midland Sub and CP's Mactier Sub at Medonte, Ontario. For after the planned abandonment of CN's line, CP will close the interlocking, abolish the operator's job, and wipe away one more aspect of railroading's human touch.

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An exhibit of individual efforts

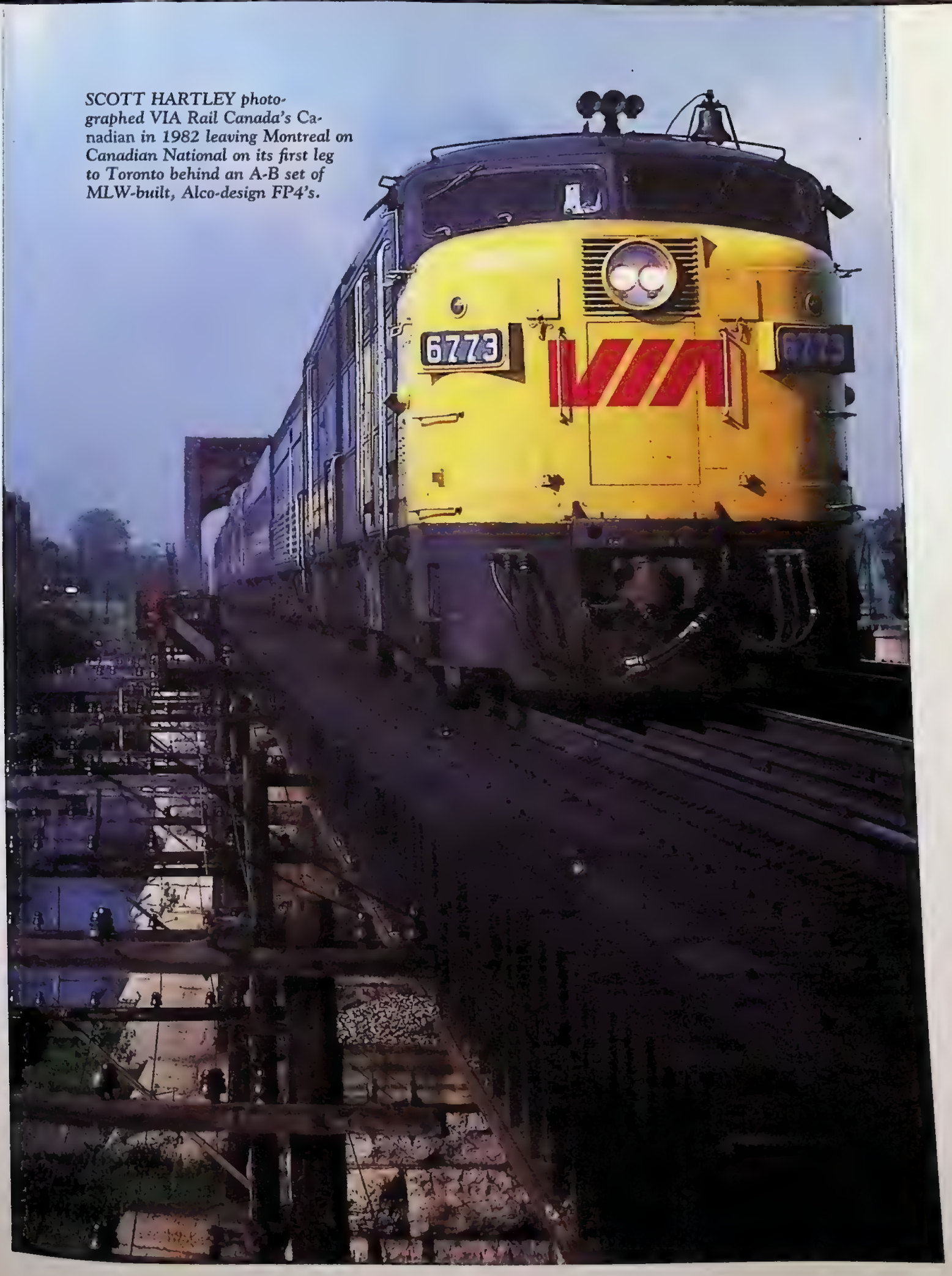
STEVE RATHKE used a pedestrian bridge in Amtrak's yard to capture this striking August 8, 1990, view of the passenger railroad's up-to-date service facility against the backdrop of Chicago's skyline, the centerpiece of which is 110-story Sears Tower. On May 1, 1991, Amtrak marked its 20th anniversary. The yard occupies the site of the former Pennsylvania Railroad facility.

THOMAS CARVER caught the completion of a crew change on Southern Pacific at Deming, N. Mex., November 7, 1988, as a crewman of EPPXT, Extra 6836 West, "gives a rollby" (inspects) the MXEST, Extra 8050 East, departing behind five new GE Dash 8-40B's, smoking it up as if to salute the concrete coaling tower.

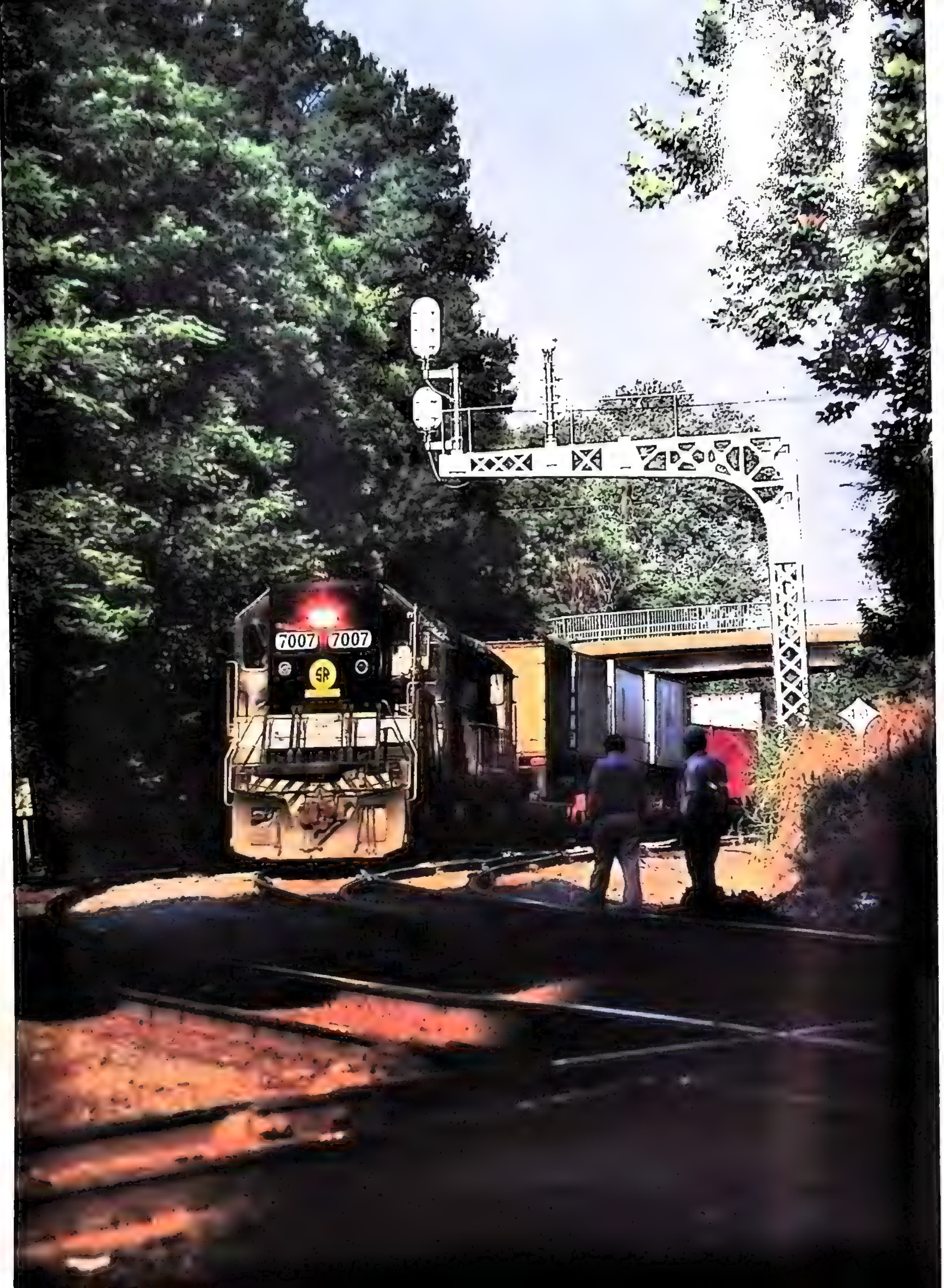
KENNETH G. JOHNSEN framed newly restored Spokane, Portland & Seattle 4-8-4 700 in a tunnel portal east of Stevenson, Wash., as the locomotive made its way eastward on Burlington Northern's main line along the Columbia River during a June 28, 1990, round-trip excursion from Portland, Ore., to Wishram, Wash.

PICTURE SHOW

KEN KRAEMER employed backlighting to highlight double-stacked containers and framed the scene with trees in capturing Delaware & Hudson's SLN-4 traversing the Cainsteo River valley of southern New York in April 1989. The train, led by brand-new GE Dash 8-40B units belonging to the Susquehanna, is eastbound on Conrail's former Erie main line, over which D&H has trackage rights.



SCOTT HARTLEY photographed VIA Rail Canada's Canadian in 1982 leaving Montreal on Canadian National on its first leg to Toronto behind an A-B set of MLW-built, Alco-design FP4's.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C. WILLIAM STREIT *parlayed the waning light of an overcast sunset into this dramatic view of Colorado & Southern 2-8-0 648 at Cheyenne, Wyo., on a warm summer evening in 1956. C&S was a Burlington subsidiary headquartered in Denver with a line from Wendover, in central Wyoming, through Colorado and New Mexico to a Texas border connection with affiliate Fort Worth & Denver.*

JIM WRINN captured the warm flavor of a late-summer afternoon at Charlotte, N.C., September 2, 1984, as a southbound Southern piggyback hotshot with three GP50's prepared to leave town, heading for Atlanta. The track crossing in the foreground is CSX's former Seaboard line between Hamlet and Bostic, N.C. ■

I GOT THE SHOT

BREAKING THE RULES

In the eyes of many railroad photographers, several things about this photo—the sharpness of the locomotive, the grain of the entire image, even the fact that it was made on color negative film and printed, not shot as an original color slide—are wrong. But don't tell that to photographer Joel B. Jensen, a 31-year-old free-lance photographer based in Santa Barbara, Calif. Jensen trampled most of those rules to fine effect when he made this shot of a fast-moving Santa Fe freight east of Daggett, Calif., in March 1991.

T.I.: This is a very striking image, mostly because of its gritty, grainy feel. How did you go about creating it?

Jensen: I had a preconceived image in my head of what I wanted. I tried to make the shot look grainy, to reflect how I feel about the desert. To me the desert is a harsh place, and exaggerating the film's grain accentuates that harshness. I used Ektar 1000 print film and a Nikkor 75-300 zoom with a 2X tele-extender, so it was really a 600mm lens (a 2X tele-extender is an optical device that doubles the focal length of a lens). It was like looking through a telescope; I could

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In the [illegible]room [illegible]ed the enlarger out clear to [illegible] ceiling and blew up one small segment of the negative. If the image you see came from a full-frame enlargement, the resulting print would be about 40 by 60 inches! The idea was to enlarge the grain, to make the final image look more like a painting than a photograph.

T.I.: Many rail photographers object to telephoto zoom lenses, claiming that fixed focal length telephotos are sharper. How do you stand on the subject?

Jensen: All I use are zooms. In this day and age, the technology is so outstanding that in my opinion you don't see a difference between fixed focal-length telephotos and zooms. I work in the profession (as manager of a color photo lab) and I see it all, from the professional to the amateur photographer. If there's a difference between the two types of lenses, the eye can't see the difference.

I'm not trying to be a "photographer" in the sense of being preoccupied with photographic equipment. I'm mainly trying to produce an image that looks good.

T.I.: A photograph such as this obviously requires a photographer's grasp of technical matters, even if you're not preoccupied with equipment. Was it difficult figuring your exposure when you took the shot?

Jensen: I just used my center-weighted meter (a through-the-lens light meter that measures a "weighted" area in the center of the viewfinder). With color prints you don't have to be nearly as accurate with exposure as with slides. Color print film has more latitude [see "Film By Five," page 8] so you can save a print in the darkroom. I prefer prints over slides. I've always felt that a slide controls the photographer, while prints give you the final say in terms of creative control. With a slide, for instance, you have to put a filter on the camera to manipulate the image color, and once you shoot through that filter you've got what you've got. In the darkroom you can do your own adjustments with a print.

T.I.: This photo and your other published work ["Steel Gang Blues," page 40, May 1991 TRAINS] could be described as "unconventional" railroad photography. What kind of reaction have you and your work received from other railfans and rail photographers?

Jensen: Actually I get better reactions from non-railfans. Railfans tend to see a shot in relation to similar shots by other railfans. I'm always looking for something different that hasn't been done before.

T.I.: Did you start out by taking more conventional railroad photos such as roster (portrait) shots of equipment and "wedge" action shots?

Jensen: No, I started out as a "regular" photographer before becoming a rail photographer. It's important to me that my train pictures be accepted in the non-railfan photography community. I try to impress non-railfans with railroad images, and the typical roster shot doesn't impress those people.

My instructor at Iowa State University made me break the rules of conventional photography right away, and that philosophy carried over into my rail photography. I initially got some disapproval from fans. I remember the first time I shot UP [steam locomotive] 844. I was shooting *into* the sun while everyone else was lined up for the action "wedge" shot. I overheard people saying "What's he *doing* down there?" When railfans see my pictures, they generally show a strong reaction to it being different.

T.I.: Do you like photographing railroad subjects in the desert?

Jensen: Yes. I live in southern California with 50 zillion other people, so I like to go to where it's uncrowded. The people who live in the desert tend to be blue-collar, and I'm from a blue-collar family in Iowa, so there's a connection there.

People tell me my work has a lonely quality to it. The desert is a very lonely place, but I see that as a positive thing. I think my work reflects that lonely quality. ■

Each issue, TRAINS ILLUSTRATED editors will select one or mor photos (depending on available space) from our files that represe different styles of railroad photography and contact the photographer(s) for questions and comments on how the shot was made. Because space is so limited, please do not send photos in specifically for this column.

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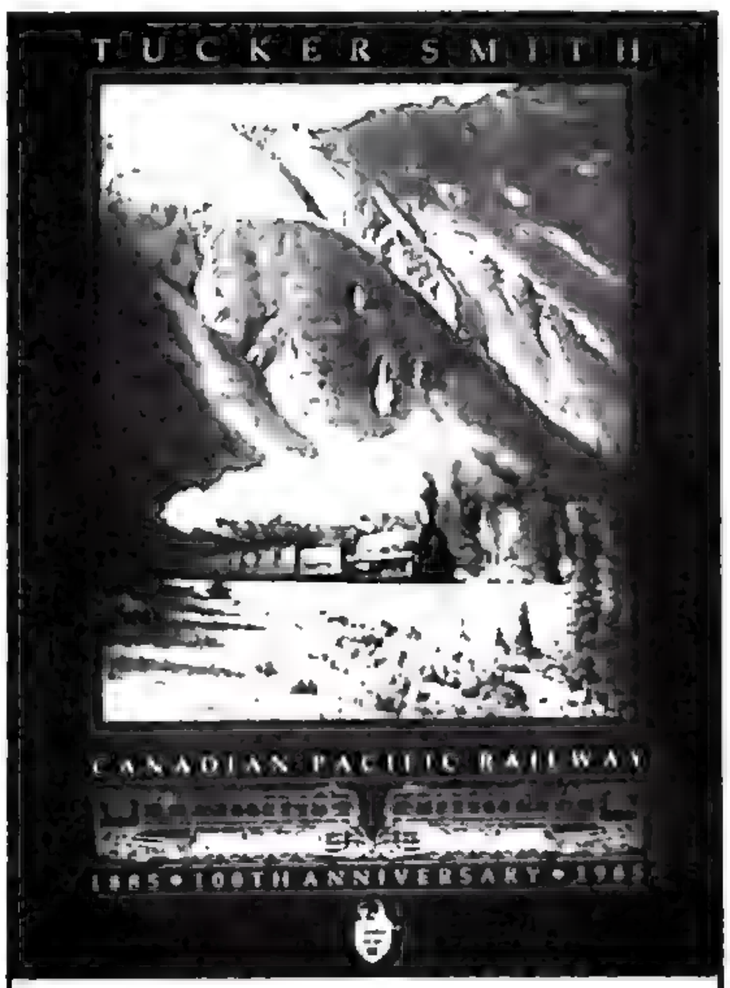

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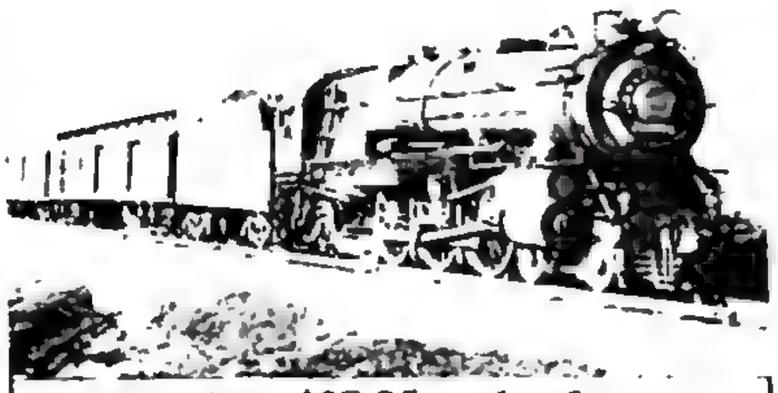

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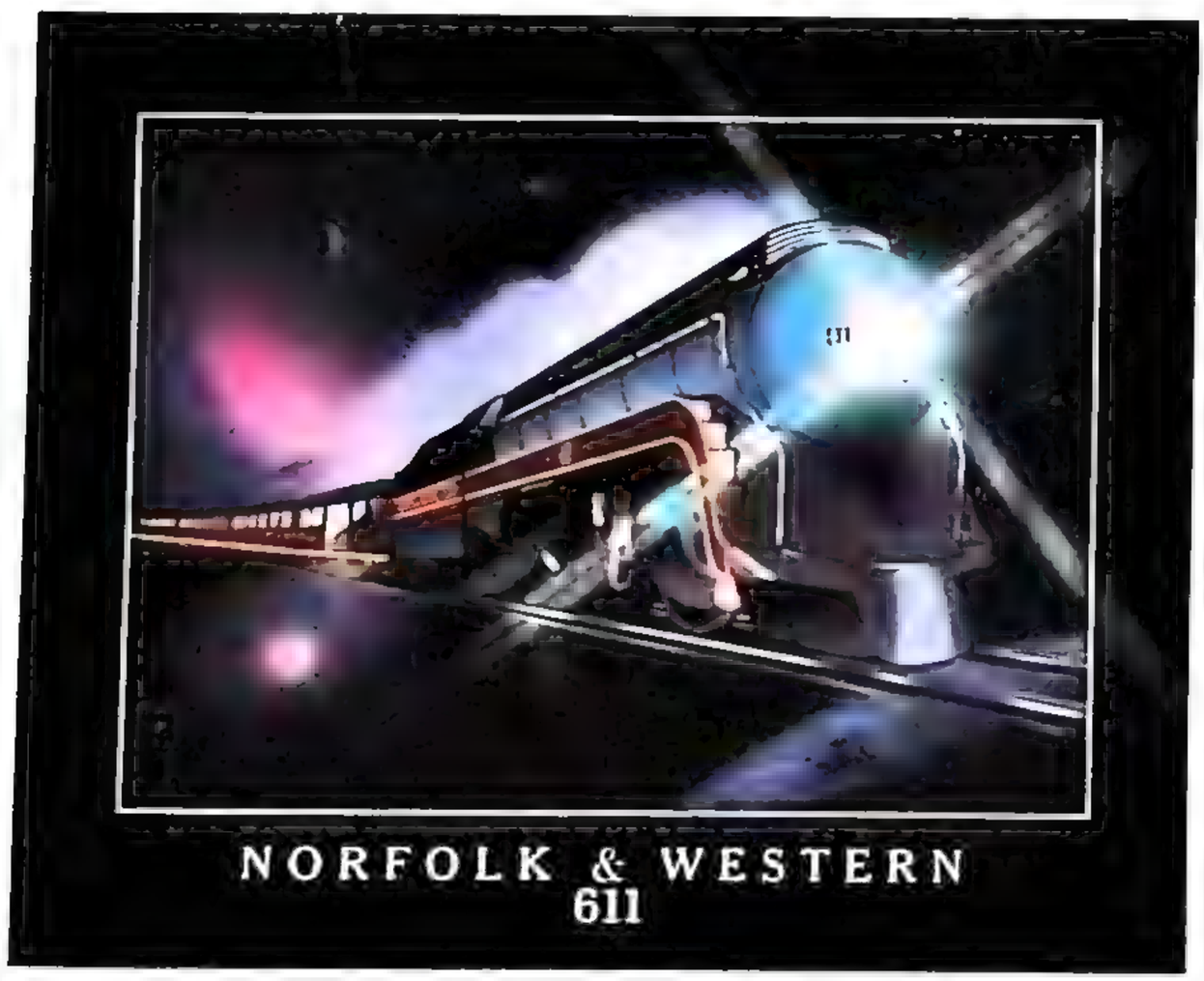

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Walter D. Lowry
Caruthersville, Mo.

Your magazine is great, but I wish it was published monthly. I enjoy reading it, and the photography is great. I look through my issues over and over again, and every time I see something different.

Bill Bruso
Plattsburgh, N.Y.

I've found that your unique format in T.I. captures the very essence of railroading and is without peer.

Charles Buler
Delran, N.J.

NH ROAD-SWITCHER LABEL

The photo of the New Haven class DERS-3 road switcher No. 599 [page 54, "Picture Show," May 1991 TRAINS ILLUSTRATED] shows an early version of the Fairbanks-Morse H16-44 model, not H15-44 as the caption-writer stated.

Marlin V. MacLaughlin
Jasper, Ala.

COMMENTS ON COLOR

I found Dave Ingles' December 1990 TRAINS ILLUSTRATED "Vantage Point" [page 6] most interesting. However, I don't think he has touched on a major reason for the shift to color by amateur railroad photographers:

The increased demand for color by the hobby press must bear a portion of the responsibility influencing the change. A perusal of a TRAINS Magazine of a decade or so ago reveals a majority of the photography in black and white. As late as the early 1980's, I suspect a black-and-white submission stood a better chance of publication than a similar color one.

Improvements in color separation technology have reduced the cost per unit. This, coupled with an increasingly competitive field vying for the rail enthusiast's dollar, has dictated a need for publications with more "snap."

Several years ago, I asked an enthusiast/photographer why he didn't shoot much black-and-white. "TRAINS doesn't want it," he responded. Carrying a color camera was a tradition long before color publications or slide shows. But the decade of the 1980's saw most railroad photographers I know abandon black and white.

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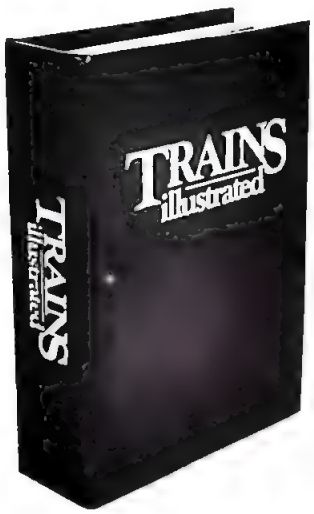

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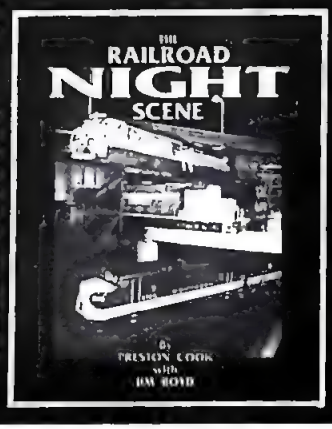

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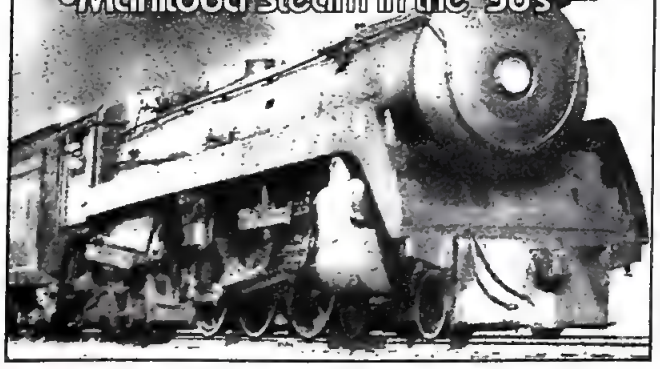

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☐ *It may all be chicken-or-the-egg, but part of the shift in rail magazines publishing more color was coincidental. As costs came down, color budgets were able to be increased, all at about the same time contributors began sending in more color.—J. D. I.*

AUTOFOCUS ADVANTAGE

I want to thank Paul D. Schneider for his story on the advantages of using an autofocus system [pages 8-13, May 1991 TRAINS ILLUSTRATED]. I was one of those photographers who swore up and down that I could do my own focusing. Then Canon unveiled the EOS 10S with auto-bracketing and all the other options, and I sat up and took notice. This article cemented my decision on buying this camera and lens.

Gary Knapp
Essex Junction, Vt.

I really enjoyed "Hocus Focus," having just purchased a Nikon N8008. I took the camera with me to Poland and it performed flawlessly. I got many shots of trains that I think would have not turned out if it did not have the autofocus feature.

M. Ross Valentine
Cincinnati, Ohio

WHAT A CIRCUS

I was pleasantly surprised to find a photo of a Ringling Brothers and Barnum & Bailey circus train car on page 42 of December 1990 TRAINS ILLUSTRATED ["Through Your Eyes"].

This is a Blue Unit train, most likely at a water stop en route between Los Angeles and Oakland-San Francisco. Blue Unit tours California in even-numbered years. I work the Red Unit, so I couldn't identify the man sitting in the open door. But Blue Unit personnel did—his name is Bill (last name unknown), and his nickname while he was employed by the show was "Gargantua."

Rhett Coates
Vienna, Va.

LET IT EXPIRE

My TRAINS ILLUSTRATED subscription just expired with the May 1991 issue, and I will not be renewing. There have been some interesting images presented in the magazine, but for me it has not lived up to its potential.

I don't care for the photo how-to articles such as the one on autofocus ["Hocus Focus," pages 8-13], nor the "Through Your Eyes" [pages 42-46] series where so many shots are not that interesting but are rather gimmicky. The steel mill shot on page 51; the New York, New Haven & Hartford shot

...ge 54 ["Pictu... Show"]; and the Lake ...or & Ishpe...g shot on page 58 ...k!"] are more like it.

Alan Oxley

...ment, Mich.

YELLOW = ORANGE

I enjoyed December 1990 TRAINS ILLUSTRATED, especially the piece on the Texas & Pacific ["Fallen Flags Album," pages 50-55].

For your information, the T&P "yellow" is really "swamp holly orange." While working for Missouri Pacific, I was painting some HO-scale T&P diesels and some ex-T&P employees did some research for me.

Scott Muskopf

Webster Groves, Mo.

CAMERA-READY

It was good to see my photo of the Louisville & Nashville coal train on page 54 of May 1990 TRAINS ILLUSTRATED ["Picture Show"]. That photo, as were many, was taken with my "homemade" camera—a 180mm Koni-Omega-Flex lens attached to an old Ricoh Flex 2¼ twin-lens reflex body. The camera was designed by me, especially for photographing trains, and was fixed-focus at 100 feet to infinity. I still have it.

Fred Clark Jr.

Clearwater, Fla.

PHOTOGRAPHY QUESTIONED

I would like to comment on the photography in "Rails in the Columbia River Gorge" on pages 22-29 in May 1991 TRAINS ILLUSTRATED.

It is stated in the introduction that 2¼-inch square transparencies were used. The photo on page 23, and the spread on pages 24-25 both lack the sharpness that is expected in enlargements from medium-format photographs.

Dave Bontrager

Denver, Colo.

HOLD IT!

I really enjoyed "Winter on the Siskiyou Line" [pages 30-34, February 1991 TRAINS ILLUSTRATED], but the author missed one event that occurred on this Southern Pacific line—"Oregon's Great Train Holdup." This occurred in 1923 at one of the portals of tunnel No. 13; the episode is also known as the DeAutremont Case No. 57893-D. It was probably the West's last great railroad holdup and made a fascinating story.

Bill Wilmot

Colfax, Wash.

A GREAT MOMENT

If Mike Danneman has any more "fleeting moments" in mind [pages 36-37, May 1991 TRAINS ILLUSTRATED], please bring them to bear in your great publication. His painting is so realistic I thought someone had taken a photo of the J-3a from a passing car window.

Edwin Berry

Kinston, N.C. ■

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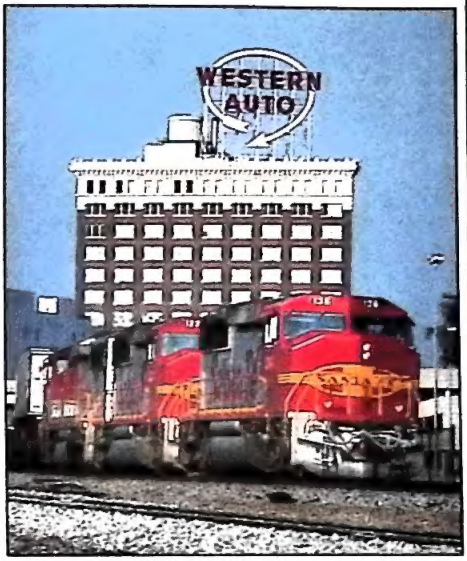
NEXT IN TRAINS illustrated



If Dan Munson's photograph above of three Santa Fe "Super Fleet" GP60's leaning into a curve near downtown Kansas City, Mo., moves your needle, then stay tuned to TRAINS ILLUSTRATED for a new story concept, "On Location." Centering on a specific area, it features the top-notch railroad photography you've come to expect from T.I. with one significant difference: insights and information from each photographer on his or her shots, including a map keyed to the images. Regardless of whether you're interested specifically in Kansas City as a prospective visitor or are simply intrigued by the scope and color of terminal-area railroading in general, we think you'll enjoy the view of America's second-largest railroad gateway from "on location." Also in the next T.I., to be dated Fall 1991 and on sale in mid-September: a look at the vanishing Delaware & Hudson, from the Sterzing PA era through the Guilford years and into ownership by CP Rail; Rail Photo Service in "the Pioneers"; a gritty "Through Your Eyes"; and a fall-color "Picture Show."

FALL 1991 issue on sale SEPTEMBER 8

Gene P. Schaeffer.

FINAL FRAME

WHATEVER IT TAKES

Railroaders may grumble about the long hours or bitch about the boss, but they have a reputation for doing whatever it takes—and then some—to get a job done. Consider these two employees of the Montour Railroad, a now-defunct Pittsburgh-area short line. The trainmen are working feverishly to position wooden blocks under a coal hopper car, hoping to rerail it after their train took a slight spill on a gray day in February 1976. As photographer Gene P. Schaeffer notes, "The 1970's were devastating years on the Montour, and derailments were beginning to become daily occurrences. The roadbed was in deplorable condition. The 90-lb. rail which was the backbone of the railroad was worn out and often would break under the passage of many coal trains." Perhaps these trainmen were weary of the Montour's maladies, but that didn't prevent them from diving into their work. A safety inspector might question their methods, but you have to admire their ingenuity.—K.P.K.

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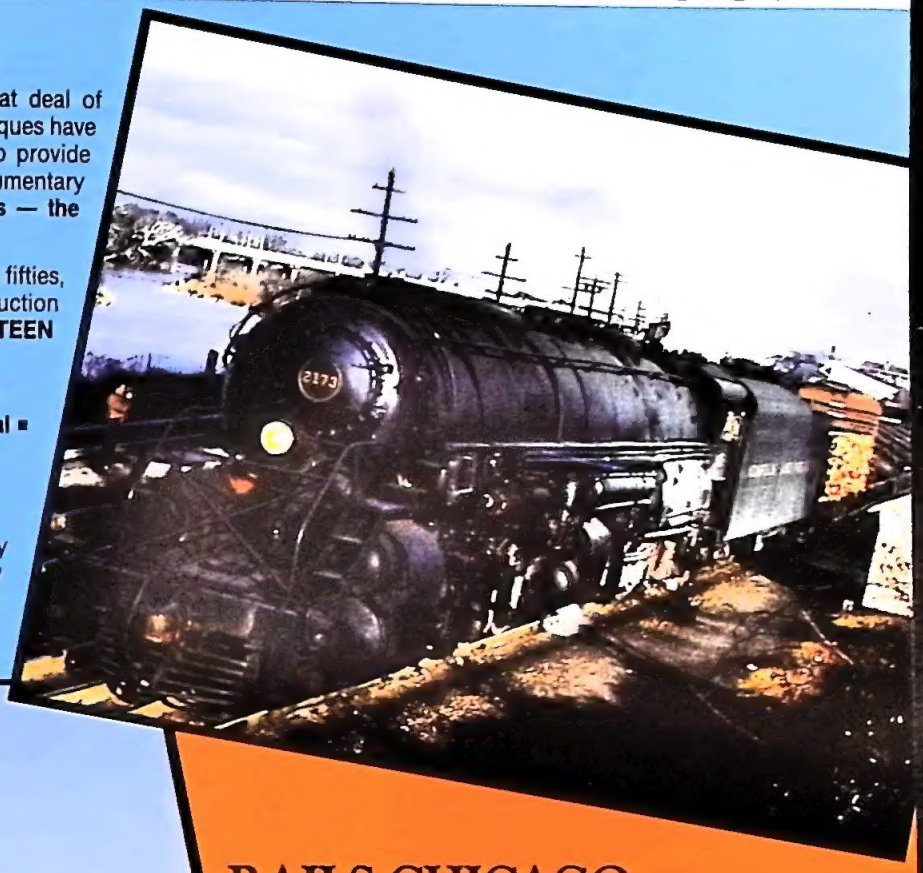

RAILS CHICAGO

Quite a bit of new material has become available, including beautiful video from rail videographer Steve Neff to warrant a new version of this very popular tape. Originally shot in the mid 80's, **Rails Chicago** *has become one of the most popular releases ever produced by Green Frog.* Now with vastly enhanced video image, incredible **STEREO Hi-Fi** sound that will knock your socks off, and with thorough research and professional narration, this is one tape you will watch over and over. A very fast paced tape that will keep you on the edge of your seat!

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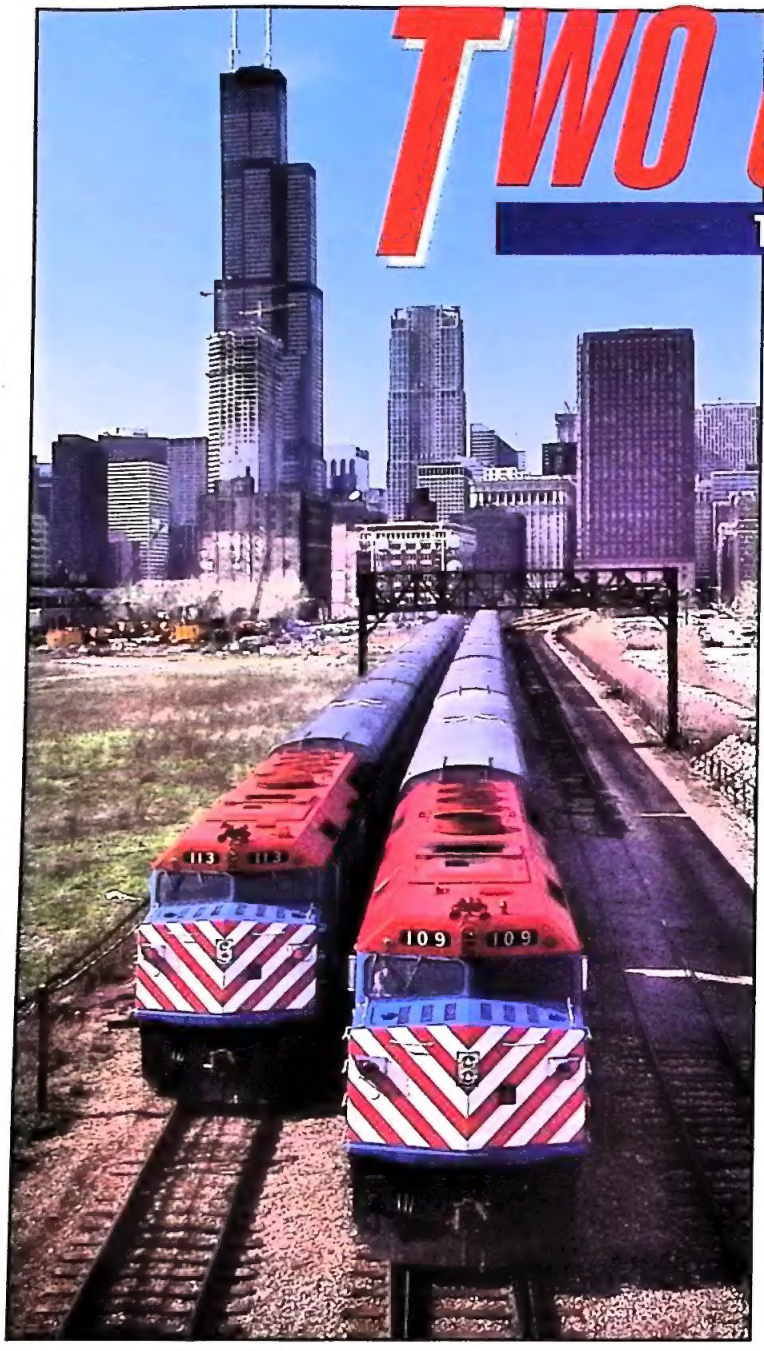

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Locomotives from the latest Santa Fe Warbonnets to the time-worn Northwestern Geeps are part of the show. The popular Burlington Northern E-Units are included, along with a Belt Railway of Chicago Alco C-424. High-speed railroading is highlighted as we watch Amtrak passenger trains dash to meet their schedules and Santa Fe pig trains speeding toward their destinations.

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The coal fields have traditionally been the final scene of action for aging locomotives. The venerable U30C's of CSX seen here are on the verge of retirement. You'll be surprised to find Santa Fe in Kentucky as leased General Electric C30-7's, some still in their "Kodachrome" paint schemes, work the coal fields in droves!

Two trains meet and are photographed through the obstacle at the only mainline switchback in the United States, Hagan's Switchback. Beautiful color graphics explain how trains negotiate the complex trackwork at this locale.

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